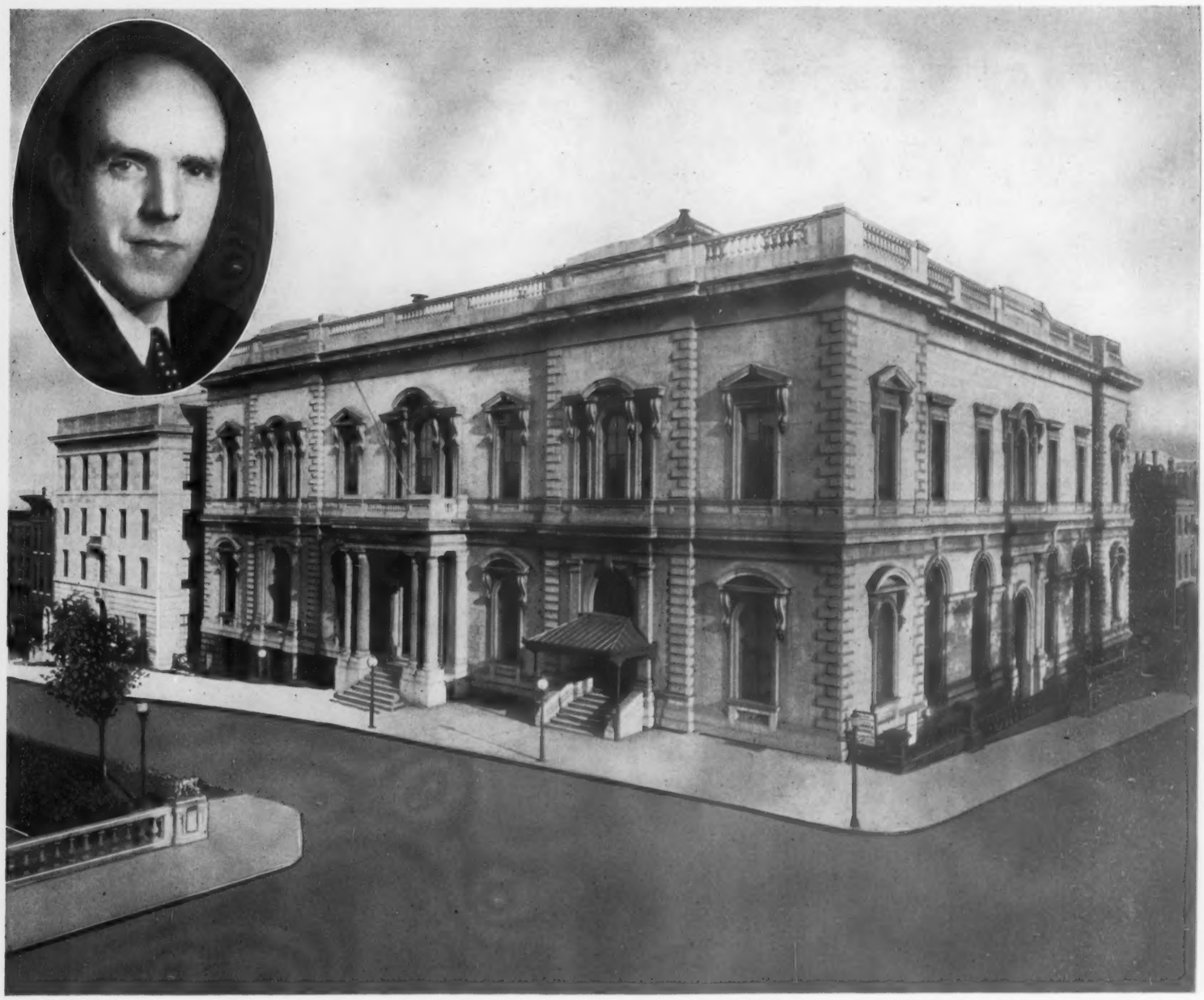
SEPTEMBER, 1941 20 CENTS

MUSICAL COURIER

Review of the World's Music



PEABODY CONSERVATORY OF BALTIMORE

the Oldest Endowed School of Music in the United States, and its Newly Appointed Director, Reginald Stewart

"It was worth the ovation that roared into the Ravinia skies"

"Scores Triumph with Budapest Quartet"
"Received Well-Deserved Ovation"
"Technic Amazing"
"Superb Artistry"

LEONARD SHURE

New York Times, Aug. 11, 1941, By Howard Taubman (Berkshire Festival)

Leonard Shure, piano soloist in the Brahms Second concerto, *deserved his tribute of applause and cheers.* He played with variety of color, rhythmic steadfastness and communicative fire.

New York Herald-Tribune, Aug. 11, 1941, By Robt. Lawrence (Berkshire Festival)

Mr. Shure, young American artist, *scored a decided success* with the audience. Critical reaction prompts me to a more sober estimate. This pianist has temperament, rhythmic feeling and a touch of the heroic—welcome assets for this most noble of piano concertos.

New York Sun, Aug. 11, 1941, By W. G. K. (Berkshire Festival)

Mr. Shure *received a well-deserved ovation,* something in the way of personal tribute a little above and beyond the raptures with which the festival audiences are accustomed to receive (and very properly, too), whatever musical fare their beloved Serge Koussevitzky and his men choose to set before them.

Berkshire Eve. Eagle, Pittsfield, Mass., Aug. 11, 1941, By Jay C. Rosenfeld

Saturday night was the night. In a program of a half-dozen touchdowns, Leonard Shure, soloist in the second Brahms piano concerto, took the ball and scored the outstanding success of the evening. He displayed a magnificent combination of technical brilliance and good taste. His equipment places no restrictions on him whatsoever. He applied his amazing pianistic strength with most gratifying judgment. This "little" concerto is beyond the technical reach and certainly the musical comprehension of all but an elect few virtuosi. *Shure belongs to that select group by virtue of his majestic performance Saturday night.*

Springfield (Mass.) News, Aug. 11, 1941, By J. D. D.

Mr. Shure's performance of this diabolically difficult concerto was commendable both in the large outlines and the smaller details.

Chicago (Ill.) Journal of Commerce, Aug. 15, 1941, By Claudia Cassidy

LEONARD SHURE AND BUDAPEST PLAYERS SCORE TRIUMPH

Young Mr. Shure just came from the Berkshire Festival where he played the second Brahms concerto with Koussevitzky. *He has superb talent for Brahms,* a big tone, emotional drive, clean technique and that sweeping sense of emphasis that knows the difference between the sensitive and the sloppy, between warm sentiment and sentimental drivel. Playing with three of the finest ensemble men before the public, Mr. Shure not only held his own, he knew when to take the lead. *The result was mettlesome Brahms, turbulent, racy, beautiful and fantastic. It was worth the ovation that roared into the Ravinia skies.*

Boston (Mass.) Herald, March 22, 1941, By Alexander Williams

Mr. Shure's playing yesterday was perhaps the highest achievement of his career so far. It was an interpretation with a great sense for the outlines of the music. The solo part had *exceptional virility,* and the orchestral part under Mr. Koussevitzky fitted it beautifully.

Boston (Mass.) Transcript, March 22, 1941, By Edward Downes

After the intermission came a *magnificent performance* of Brahms' Second Piano Concerto with Leonard Shure as soloist. Mr. Shure has a formidable technique and no little verve.

Buffalo (N. Y.) Eve. News, Feb. 11, 1941, By Theodolinda C. Boris

Mr. Shure's contribution at the piano in the Faure work was a notable one, technically and expressively, thus making the reading one that *deservedly elicited the enthusiastic applause of the audience.*

Hartford (Conn.) Times, March 13, 1941, By Carl E. Lindstrom

Mr. Shure *played the Emperor Concerto as Liszt might have played it,* emphasizing its glitter, its pomp, its bone and sinew. His technique was amazing in its ability to maintain a strong pulse in the most difficult trills and to unroll smoothly arpeggios in the most briary positions.

Montreal (Canada) Gazette, Jan. 13, 1941, By Thomas Archer

Mr. Shure's playing was so interesting that one would like to hear him in an extended recital. He possesses a technical equipment which *may fairly be called brilliant.* He also seems to be a ranking musician, one who approaches what he undertakes with an intelligence that absorbs and transmits the music with vigor, authority and an appreciation of its architectural and poetic values. Mr. Shure gave us some very *beautiful and finished pianoforte playing.* In the finale, both soloist and orchestra did magnificently.

Montreal (Canada) Daily Herald, Jan. 13, 1941. By S. L. F.

Leonard Shure, the young American piano virtuoso, made fine entertainment for an almost capacity audience on Sunday afternoon. The Second Piano Concerto enabled Mr. Shure to display an extraordinary technique and a deep feeling for the lyric beauty of many passages in the work. Mr. Shure proceeded to a clear, incisive and authoritative interpretation which *completely captivated his audience,* and brought him back for repeated curtain calls.

Montreal (Canada) Le Canada, Jan. 13, 1941

Mr. Shure is *master of his performance,* he knows how to indicate the shadings and render the most subtle movements. He was strongly applauded, and rightly so.

Baldwin Piano

For particulars and available dates:

Exclusive Management: ANNIE FRIEDBERG

General Motors Building **251 West 57th Street** **New York City**

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3039 | NEW YORK, SEPTEMBER, 1941 | Vol. CXXIV—No. 3

OPERA COMPANIES FACE RECASTING PROBLEMS

Advance Survey Discloses More Use of English Text, Less Wagner, Personnel Changes—Metropolitan Loses Flagstad for Season, Slates American Work—Gallo to Raise Chicago Opera Curtain Nov. 8—San Francisco Forces Open in Portland, Ore., Oct. 2

Grand opera, due for a boom season from coast to coast, what with new companies and many new faces, is expected to reflect the effect of war conditions. While the merits of Wagner are being argued pro and con, the outstanding promise of the new season is that the general repertoire will be somewhat lighter than in previous years. Opera bouffe is expected to play a large part in the plans of the various companies. English will be used widely, it appears, in place of German, Italian and other languages.

GAETANO MEROLA

EDWARD JOHNSON

FORTUNE GALLO

At the Metropolitan, while General Manager Edward Johnson is still arranging his personnel and repertoire, several changes are known to be contemplated. Sir Thomas Beecham, now in this country and with a heavy schedule of orchestral engagements, is expected to conduct for six weeks, starting in January.

A new setting of Carmen, a revival of Coq d'Or, Bach's Phoebus and Pan and probably Handel's Hercules have been discussed with Sir Thomas. The Bach and Handel scores would be sung in English; Sir Thomas has been an ardent exponent of opera in English as well as Russian opera and ballet

(*Please turn to page* 9)

North Carolina Has Vivid Drama

Crowds Witness 5th Showing of The Lost Colony in Outdoor Amphitheatre

By EDNA HORTON

MANTEO, N. C.—In the present state of world affairs, Paul Green's The Lost Colony, which has just concluded its fifth summer season at the Waterside Theatre at Manteo, Roanoke Island, N. C., is particularly timely and stirring.

Variously referred to as a pageant, a music drama or a symphonic drama (the latter, Paul Green's description—the use of all theatre elements "sounding together"), this story of the birthplace of Anglo-American civilization 354 years ago has been witnessed by 75,000 to 100,000 a season, the audiences having included President and Mrs. Roosevelt and many celebrities of the stage, motion picture and music worlds.

The outdoor amphitheatre seating 4,000 is built on the original site of Fort Raleigh (which has been reconstructed), with the stage at the wa-

(*Please turn to page* 10)

Stokowski Succeeds Toscanini at NBC

Appointment of Leopold Stokowski as conductor of the NBC Symphony Orchestra this season has been announced by Niles Trammell, NBC president. The concerts have also been moved from Saturday to Tuesday evenings.

TOSCANINI QUITS NBC ORCHESTRA

NBC Photo

The season opens on Oct. 7 and continues for 28 weeks. The Blue Network again will carry the concerts coast-to-coast. Mr. Trammell, stating that Toscanini "expressed the wish not to undertake at present any further commitments," expressed the hope that he would "decide at a later date to conduct the NBC Orchestra in a number of concerts."

Announcement of other guest conductors to share the podium will be made later, Mr. Trammell said.

NBC ORCHESTRA'S NEW CONDUCTOR VISITING WEST COAST.

When Leopold Stokowski and his All-American Youth Orchestra arrived in Sacramento, Calif., for their recent concert, they were greeted by Dorothy Granville, manager of the Sacramento Symphony (seated right), Mrs. Willem Van den Burg (seated left) and Willem Van den Burg (standing right), director of the Sacramento Symphony Orchestra.

Ravinia Draws Record Throngs

Festival in Chicago North Shore Center Has Gala Close with Well Attended Series

By JEANNETTE COX

CHICAGO. — Ravinia has had a banner year in 1941, with the highest total attendance of any season since the Festival of symphony concerts began in 1936 and its post season by the Budapest String Quartet drew the largest audiences ever assembled for chamber music in these surroundings. The Hungarian conductor, George Szell, added exhilaration to the Festival by his virile, stimulating interpretations and his ability to keep the orchestra on the *qui vive* at all times.

Pierre Monteux triumphed throughout the sixth and final week, inspiring orchestra and public by his simplicity, eloquence, and masterful performances. Helen Traubel was the sensation of the Festival and at her two appearances swept all before her by vocal opulence and exquisite interpretations.

Chamber music has rarely been greeted by stamping and cheers in our community and seldom has attracted large crowds, yet the Budapest String Quartet accomplished both during its four concerts. The ensemble justified the public's response by brilliant and truly exciting performances. The assisting artists, Milton Preeves and Dudley Powers, of the Chicago Symphony; Leonard Shure, pianist and Benny Goodman, clarinetist, added to the fine concerts and shared the listeners' favor.

Grant Park Concerts

Giovanni Martinelli's appearance brought the most enormous crowd of the summer to Grant Park, where favorable weather and fine programs have attracted large throngs since the concerts began early in July. The great tenor thrilled his listeners with his seemingly unlimited vocal powers in operatic arias and was compelled

(*Please turn to page* 12)

"Gas-Masks Required" at Windsor Concert

LONDON.—Even though Windsor Castle was the locale and a festival of church music was the attraction, members of the audience were warned that they would not be admitted to a recent choral program unless each brought his gas-mask. Admission, otherwise, was free.

Vol. CXXIV, No. 3
Whole No. 3039

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Reentered as Second Class Matter June 21, 1941, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

September, 1941
Sixty-Second Year

NEW COSMOPOLITAN OPERA HOUSE
and People's Art Center, formerly the Mecca Temple, New York, which will be opened to the public early in the season.

"Art for People" Aim of N.Y. Center

Elgin Photo
MAX RABINOFF

Mecca Temple, on 55th and 56th Streets between Sixth and Seventh Avenues, New York, as announced in the previous issue of Musical Courier, is being converted into a centralized home for artistic and educational attractions.

The property has been acquired by the 130 West 56th Street Corporation. The proposed establishment will consist of two major units: the Cosmopolitan Opera House, formerly the Mecca Temple, facing 55th Street; and the Shrine Temple Building facing 56th Street which will become the Peoples' Art Center, housing 12 halls seating from 100 to 600 each, three of them with organs.

Engaged as General Manager of the institution is Max Rabinoff, who for more than 25 years has been a pioneer in musical projects. He organized the Chicago Opera Company, owned and directed the Boston Opera Company, and brought to the United States and managed the first tours of Pavlowa and the Russian Ballet, and the Ukrainian National Chorus.

Mecca Temple is being reconstructed "to meet all modern theatrical requirements," Mr. Rabinoff explains, "the orchestra floor pitched and reseated, pit enlarged to hold 80 musicians, special acoustic properties developed by sound engineers, and indirect lighting installed. The seating capacity of 3,464 makes this opera house the largest in the city."

"Opera for All" Planned

According to Mr. Rabinoff, "in the near future, the Cosmopolitan Opera House will provide New York with a permanent opera, ballet, symphonic and other outstanding concerts—at prices within the reach of all. Every effort will be made to enlist the cooperation of schools, libraries, trade unions, cultural and professional societies, and foreign language groups.

Another important objective will be to provide opportunity for young American artists.

"Present plans call for complete readiness at an early date," he said, "in time to accommodate 1941-42 bookings for opera, ballet, concerts and other attractions."

Martinelli May Take Post with Gallo

CHICAGO.—Giovanni Martinelli, tenor of the Metropolitan and Chicago opera companies, came here on September 16 to confer with Col. Robert Hall McCormick, chairman, board of trustees of the Chicago opera, concerning his expected appointment as artistic director of the company, of which Fortune Gallo is the new chief.

Strauss' New Opera, Danaë, to Have Premiere

Richard Strauss, now 77, is completing a new opera, Danaë, and it is planned to give the world premiere at the Berlin State Opera next winter. The music of the work is "in the style of Elektra," according to the latest accounts. The story is based on a Greek legend.

London Philharmonic to Award Gold Medal to Myra Hess

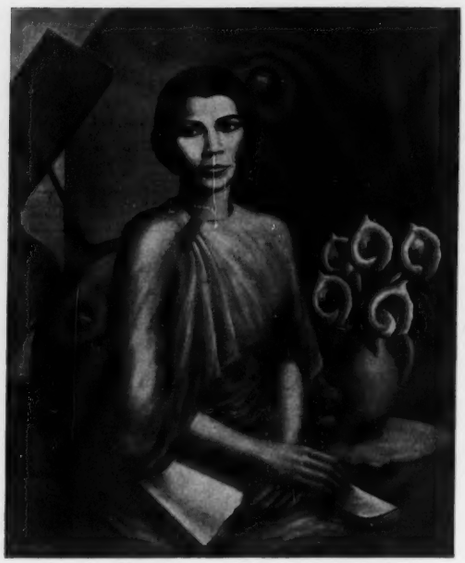
LONDON.—Myra Hess, who recently was made a Dame Commander of the British Empire for her work in directing the noonday concerts at the National Gallery, will be awarded the Gold Medal of the Royal Philharmonic Society. The pianist will be the 48th recipient of this award in 129 years.

HUGH LIVERSIDGE.

The Forgotten Man OF TOMORROW IS THE MAN WHO STOPPED HIS ADVERTISEMENT OF YESTERDAY

Colten Photo

MARIAN ANDERSON,
contralto, from a portrait by Paul Meltsner exhibited at the Midtown Galleries and the Associated American Artists, New York. It will be among the paintings in the artist's forthcoming one-man show this fall.



Tuthill to Buy NBC Concerts

Director of Program and Talent Department to Be New Head—Engles Resigns NBC Posts

Sale of the NBC concert interests to Daniel Tuthill, now in charge of the program and talent divisions, was expected to be formally announced as this issue went to press. Mr. Tuthill will take over the NBC Concert Service, the Civic Concert Service and the Concert Bureau, the three divisions of NBC. By this step, NBC will follow the example of the Columbia Broadcasting System in bowing to the unofficial edict of the Federal Communications Commission to "get out of the concert business."

George Engles, managing director of NBC Concert Service and president of Civic Concerts, submitted his resignation on Sept. 6.

Photo by Ray Lee Jackson
GEORGE ENGLES
resigns NBC posts.

In the NBC sale negotiations, a former president of the company, M. H. Aylesworth is reported as being behind the bid of Mr. Tuthill.

Marks Levine, assistant to Mr. Engles, said that he had "made no bid nor am I bidding despite reports to the contrary." Mr. Levine denied that he has been appointed to succeed his former chief, Mr. Engles, as head of Civic Concerts, but Mr. Tuthill is expected to announce this later.

A report that Mr. Engles would reenter the concert field as an independent was also denied. According to one official, artists' contracts, which normally end on June 30, are made with the corporation rather than individuals. Thus, it would be impossible for Mr. Engles to take under his management artists, some of which he brought to the company in 1928, when he became affiliated with it.

Mr. Engles would not comment on his resignation or his future plans, beyond stating that the resignation "was official." He said that he expected to "take a delayed vacation on Cape Cod to see how things are there, the first time in two years I have had an opportunity to get away."

Columbia Concerts Reorganization

Meanwhile, Columbia Concerts, Inc., has been organized to take over Columbia Concerts Corporation of the Columbia Broadcasting System. According to information reaching the Musical Courier, the various member bureaus of the former Columbia Concerts Corporation will remain component parts of the new organization. No changes in personnel have been made, it is understood.

7,000 Hear Mme. Butterfly at Randall's Island

More than 7,000 persons heard Madame Butterfly, the sixth open air opera performance of the Triboro Stadium Civic Opera Inc. on Aug. 10 at Randall's Island. The cast was in excellent form, particularly Elda Ercole whose warm rich voice lent additional charm to the role of Cio-Cio San. The cast included Mario Palermo, Joseph Interrante, Ardelle Warner, whose Suzuki was especially noteworthy; Constante Servino, Fausto Bozza, William Stafford, William Alexander and Beatrice Altieri. The orchestra was, as usual, directed by Giuseppe Bamboshek, stage by Beniamino Altieri and the entire production supervised by Maurice Frank. K. P.

Mme. Flagstad Won't Return

OSLO, NORWAY.—"As long as there is a war, I want to stay in my own country, together with my husband and my family."

This was the statement of Kirsten Flagstad, Metropolitan Opera soprano, when asked by the Associated Press as to her plans.

When DVORAK CAME to the New World

By DR. PAUL NETTL

The attentive reader will, no doubt, have seen that newspapers and magazines have devoted much space to celebrate the hundreth anniversary of the birth of Antonin Dvořak, whose significance is not confined to his Czech homeland, but acknowledged no less in this country.

Every student of American music knows that Dvořak initiated an era in American music when his "New World Symphony" was first played here. I have no intention of duplicating the anecdotes and facts which have been published. Instead, I should like to tell about my contacts with four persons who were and are of some importance in the life and the work of the great composer.

The son of Antonin Dvořak, Ottokar Dvořak is still living in Prague where he worked as an engineer for the Czechoslovak government before his retirement. In my capacity as the musical director of the Prague-Melnik Broadcasting Station, I was called up on the telephone by Ottokar Dvořak about three years ago. He asked me to visit him and I found him in the spacious library of his home surrounded by numerous books and manuscripts and many relics of his illustrious father.

He showed me a score, on which I recognized the script of the youthful Dvořak. It was the first opera he composed, the only one with a German libretto, "King Alfred the Great." He had written the music at the age of 20; it had never been performed. I at once made up my mind to give this work a chance to be heard on the radio and it proved a great success. Though it contained reminiscences of Mendelssohn and of Schumann, the overture, and, above all, the ballet were so full of spirit and lively Czech rhythms that the entire European press, as well as a number of American critics expressed their delight that a work of so much talent, showing such maturity should have been presented and revived. One of these American reviewers was Herbert F. Peyser, then acting as European correspondent for the New York *Times*. Through him I later met Miss Adele Margulies here in New York. It was she to whom Mrs. Jeannette M. Thurber had turned in 1891, when trying to secure an eminent European composer to be the director of the National Conservatory of Music.

Miss Margulies tells us that she in her turn appealed to her old teacher in Vienna, Anton Door, who proposed two candidates, one, Dvořak, the other, Sibelius, who at that time was more renowned in Vienna than at a later period, as he had been studying in Vienna. As Miss Margulies was Viennese by origin she preferred to enlist her candidate in person where it might be convenient to visit her own relatives, and so she chose Dvořak in the near-by Prague instead of Sibelius, who had in the meantime returned to his Nordic home.

In these strange ways is history made. Had Miss Margulies at that time felt inclined to investigate Northern lands and had Sibelius headed the work at the Conservatory, who knows what turn the history of American music might have taken?

It is not generally known that it was Miss Margulies who acted as the *deus ex machina* to call Dvořak to America for a third time in 1897 when she met him at the station in Budweis, Bohemia. But he refused and remained in his native country.

The living memories of the great composer which Miss Margulies revived as we sat over our good Viennese coffee and cake gave me the feeling that it had all happened but a short time ago.

Another one of those whose contact with Dvořak was of the closest, is the ninety-two year old Mrs. Jeannette M. Thurber, living at Hartford, Conn. Then there is Joseph J. Kovarik, compatriot of Dvořak who was his companion and pupil, and accompanied him on all his journeys. The latter was a member of the New York Philharmonic Orchestra for 41 years, played the first violin and the viola in this orchestra and is still living in New York. I was invited by him to his summer home at Ridgefield Lakes, Conn. When I asked him what Dvořak's opinion was of American music, his answer was—"Dvořak never discussed music at home and in New York only with Anton Seidl, whom he used to meet daily at Fleischman's Cafe, opposite Wanamakers in 10th Street. Let me tell you what happened after his arrival in America."

DR. PAUL NETTL

Greeted by Courier's Huneker

He was immediately approached by James Huneker, at that time editor-in-chief of the Musical Courier, who handed Dvořak an article on Negro Melodies, asking whether or not the future of American music would not be continued in the idiom of these melodies. Dvořak examined these songs and found them rather interesting but rather primitive and returned them to Huneker without any remarks.

Soon after Dvořak got hold of some plantation songs which he found extremely interesting and which he deemed very typical of the country. Shortly after, the enterprising New York *Herald* sent one of their representatives to question Dr. Dvořak as to whether there was any possibility that America in the near future might have music which it might rightly call its own. To that question Dr. Dvořak answered readily, "Why not? You have a great wealth of plantation songs which might well be utilized for the purpose. What I mean is that the American composers should study these songs, some of them very simple but very beautiful, let them construe their themes in the idiom of these, for many of them have become so popular that you may freely call them folk songs."

Derided by Colleagues

Within a day or two the New York *Herald* published other views of some European celebrities upon the subject. Joachim, Reger, Rubinstein, Bruckner, Mandyczewski, Brahms and others, all, save one, deriding Dvořak's statement. The only one not doing so, Brahms, expressed his opinion in a peculiar way, saying, that after all he was not familiar with American plantation songs, but if Dvořak says that is feasible, "I am in a way inclined to believe it."

(*Please turn to page* 26)

DVORAK MEMORIAL IN SPILLVILLE, IOWA,

where the composer spent some time in the summer of 1893. During his American sojourn, 1892-5, he wrote his "New World" Symphony, "American" String Quartet and other works.

Photo by J. Thomas, Prague

ANTONIN DVORAK

from a photograph made in 1891.

DVORAK—PIONEER IN AMERICAN MUSIC.

Dvořak's birth centenary, Sept. 8, is a date of great significance to Americans. The Czech composer, who lived for several years in the United States, may be said to have raised the first large-scale monument to our native musical genius in his famed "New World" Symphony.

Though a line of composers from Billings to Foster had written truly authentic smaller works with the American imprint, and MacDowell had simulated Indian themes in his well-known suite, it was not considered feasible to take our folk material and develop it into the larger forms. It was Dvořak who demonstrated to a skeptical world that this could be done with striking effect.

The present article reveals some hitherto obscure facts about the composer's struggle to win over the academic minds of the day to his ideal.

Dr. Paul Nettl, Czech musicologist, was a lecturer at Prague University after 1920 and director of the Prague German Radio, and is author of many works on music. Now resident in the United States, he is a faculty member of the Westminster Choir College, Princeton, N. J.

Berkshire Festival Opera Hearings Delight Throngs As Season Closes

By ROSALYN KROKOVER

LENOX, MASS.—The eighth annual Berkshire Symphonic Festival, and the second season of the Berkshire Music Center, was brought to a close on Sunday afternoon, Aug. 17. That the series was a popular success can scarcely be disputed; all attendance records were broken and over 13,000 persons jammed the grounds for the closing concert. A total of 87,000 attended the series, an increase of 20,000 persons over last year's 67,000. The income far exceeded the expense.

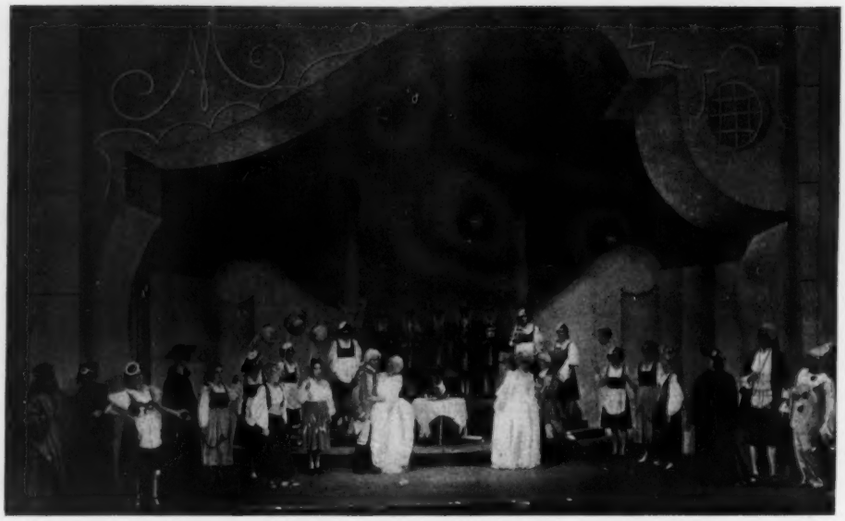
In some minds, however, there was a doubt whether the maximum artistic results had been obtained. The chief fault seemed to be in the program-making, for not only were the stock works of the Boston Symphony's winter repertoire repeated, but offerings played many times in previous Festival seasons were performed again.

Thus the original hopes of an "American Salzburg" are evaporating into a realization that the concerts largely consist of hackneyed material and are of small lasting value. A few novelties were present but most were unimportant, and the music lover took little away that he was not already well acquainted with.

One of the more interesting concerts was that presented on Aug. 7, for it contained excerpts from Mozart's Requiem, a work seldom performed today. Also on the program were Beethoven's Eroica Symphony and (announced at the last moment) Mozart's G minor Symphony. The Aug. 9 program presented a piano soloist when Leonard Shure played the Brahms Second Concerto. Hanson's Romantic Symphony also was heard then, as were Mozart's Eine Kleine Nachtmusik (played in the 1938 Festival) and Wagner's Preludes to Lohengrin and Die Meistersinger (both previously presented in 1936 and 1939).

DR. CHARLES A. SINK CONGRATULATES GEORGE E. JUDD,

manager of the Boston Symphony, at the Berkshire Music Festival.



A SCENE FROM MOZART'S COSI FAN TUTTE

as presented by the Berkshire Music Center Opera Department on the evenings of Aug. 12-13.

It is difficult to appraise Shure's interpretation on this occasion because of the difficulties encountered when the piano is heard in an out-door performance. However, his grasp of the work was apparent in the playing of the first few pages. Perhaps his best playing was in the third movement when the more tender sentiments of Brahms were interpreted with just the right feeling for the master. The audience gave the pianist unqualified, warm appreciation.

Program Suddenly Altered

Many music lovers were especially interested in the announced program of Aug. 10, for it contained one of Koussevitzky's specialties—Debussy's La Mer—and two fine works not heard very often—Mozart's delicious A major Symphony and the Fantastique of Berlioz. For no obvious reason, the program was suddenly changed, Brahms' First Symphony (it had been played on the Festival concerts of 1937, 1939, and 1940) being substituted for the Berlioz work, and Mozart's overdone E flat (played in 1937 and 1940) for the A major. It is true that La Mer was gloriously presented as only Koussevitzky can do it, but the fact still remains that an interesting program was turned into one that is duplicated any number of times during the music season.

The three concerts of series C which brought the Festival to a close presented more varied fare. Thursday evening brought a performance of Handel's D minor Organ Concerto with E. Power Biggs as the capable soloist, and a complete version of Beethoven's Missa Solemnis. Soloists in the latter were Rose Dirman (soprano), Hertha Glaz (contralto), John Priebe (tenor), and Julius Huehn (bass). Richard Burgin played the violin passages in the Benedictus, and E. Power Biggs was at the organ. The choir was that of the Berkshire Festival Chorus, composed mostly of the students of the music center and native singers. Trained by Hugh Ross and G. Wallace Woodworth, they displayed a fine ensemble and a uniform attack. Koussevitzky was at his best, and the result was one of the highlights of the Festival.

War Benefit Stirs 8,000

On Friday evening, Aug. 15, a benefit concert was presented for USO and British War Relief. In spite of miserable weather, the benefit netted about $20,000 as about 8,000 persons arrived for the day-long program. A lengthy program had been arranged, and nearly all was carried through. At 5:30, a band of 250 players drawn from musicians of the 26th Division started the ball rolling with some marches. Koussevitzky then directed the band in Semper Fidelis and The Stars and Stripes Forever. It can be said that never has the music shed resounded to greater applause. Following this, simultaneous performances were presented by students of the music center. Walter Hendl, Leonard Bernstein and Thor Johnson conducted the student orchestra in works by Borodin, Lambert, and Stravinsky, while in the opera house members of the operatic department were presenting operatic excerpts. All this was but a beginning; later events included fanfares, choral works, speeches by Koussevitzky, Dr. Phinney Baxter, Mrs. Roosevelt, and Dr. Louis Perry, who read a message by Viscount Halifax. Then there was supper and refreshments, more music played by a monster aggregate consisting of the Boston Orchestra, the student orchestras, and the bands of the 26th Division. The final event of the evening came when Elsa Maxwell drew numbers in the prize lottery.

Barber's Work Introduced

Settling down to business, the orchestral program for the following day was made up of Vaughan Williams' London Symphony, Samuel Barber's Violin Concerto with Ruth Posselt as soloist, and two Wagner excerpts, the Prelude to Parsifal and Tannhäuser Overture. The London Symphony was brilliantly and sensitively performed. Barber's new violin concerto received one of the most prolonged ovations accorded to any work played thus far. It is in three movements, and is constructed on classic lines with the exception of the finale—a presto, "in moto perpetuo." Well scored and neatly proportioned, its best movement appears to be the melodious first. The discursive andante meanders along in a contemplative fashion, and the final presto ends in a display of fireworks. Ruth Posselt's rendition was splendid from all aspects—it was replete with virtuosity, tonally ingratiating, and imaginative in conception.

For the final concert Koussevitzky played the Sibelius Seventh Symphony (heard in 1937 and 1940) instead of the originally announced Sixth, Prokofieff's Lieutenant Kije Suite (played in 1938), and Tschaikowsky's Fifth Symphony (played in 1937 and 1939).

It was suggested in these pages last month that perhaps the most important part of the Festival would eventually be found in the Music Center. The concerts presented by the students would seem to bear this out. This summer was different from other Festival seasons in that the musically minded visitor, if he wished, could have heard something every day during his stay in the Berkshires.

Three concerts a week were presented by the Boston Symphony Orchestra, and on the other days there always could be heard student recitals of opera, chamber music, or orchestral programs, in the shed, chamber music hall, or opera house. A typical program of orchestra music would be the one presented on August 8, which comprised the Borodin B minor Symphony, the Bach E major Violin Concerto, the Piston Concertino for piano and orchestra, and Gardner Read's Prelude and Toccata. This is a fine, well balanced program of real interest, and is typical of those presented by the orchestra.

This reviewer heard excellent performances of works like the Brahms G minor Piano Quartet, Poulenc's Horn Trio, Fauré's Piano Quartet, Mozart's Clarinet Quintet, and many others. And then there were perhaps the crowning achievements of the students' work—two performances of Mozart's Cosi Fan Tutte, sung in English, staged by Dr. Herbert Graf, designed by Richard Rychtarik, and with the orchestra under the direction of Boris Goldovsky.

Of the two casts, that heard on August 12 was somewhat more spirited vocally and acted decidedly better, but the other also had many points of merit.

The conception was mature, and the young singers showed themselves capable vocalists and, in several cases, real stylists. Tasteful sets helped enhance the production, though the lighting could have been better on several occasions.

As it was, if the best features of the two performances were put together, the result would not disgrace the Metropolitan.

LEON CARSON,

president of the New York Singing Teachers' Association, at the Berkshire Festival.

Opera and Ballet Exert Swav As Latin American Audiences Applaud Artists from the U. S.

By JORGE M. WHITE

BUENOS AIRES.—Toscanini conducted four memorable performances of Verdi's Requiem with the augmented Colon forces. The score had a magnificently broad and devotional performance. The orchestra and chorus revealed admirable unity and balanced tone. The singing of Zinka Milanov and Bruna Castagna was particularly beautiful. Alexander Kipnis and René Maison sang the basso and tenor parts ably.

Before leaving for New York, Toscanini led a farewell concert including the Prelude to Parsifal, Siegfried's Rhine Journey from Götterdämmerung and Beethoven's Ninth Symphony with the sensational success achieved in the earlier hearings. The enormous audience was as brilliant as before and accorded the maestro and his forces endless ovations.

Independence Gala

Argentine Independence Day was commemorated at the Colon with the usual gala performance attended by the Federal Government and a large audience.

After the National Anthem, the first and second acts of Carmen were sung, followed by Tchaikovsky's ballet, The Sleeping Beauty, with the charming choreography by Margarete Wallmann.

This partial hearing of the Bizet work was an *"avant gout"* of the integral performance given two days later at the opening night of a new gala subscription series.

Djanel Triumphs as Carmen

Lily Djanel scored a personal triumph with her flashing interpretation of the title role. Her singing of Carmen had opulence and color. And how she acted and danced the part! In the last acts Mme. Djanel's delineation became tragically expressive in accordance with the dramatic quality of the scenes.

Raoul Jobin a newcomer from the Metropolitan, in the role of José, impressed most favorably with the roundness and warmth of his tones and convincing histrionic gifts. Judith Hellwig sang with grace and accurate intonation as Micaela. Felipe Romito gave an intelligent portrayal of Escamillo, and Irene Jessner, Sofia Mendoza, Angel Mattiello and others completed the cast under the direction of Albert Wolff.

Werther Returns

Mme. Djanel and Jobin were the leading figures of an inspiring performance of Massenet's Werther under the same conductor, who brought out all the romanticism in Massenet's score.

The Charlotte of Mme. Djanel was slender and elegant and sung with delicate musicianship, Mr. Jobin embodied the tragic protagonist with superb breadth of voice and forceful dramatic portrayal. Miss Hellwig, Mr. Romito and Jorge Danton were other interpreters. The *"regie"* by Dr. Otto Erhardt and the settings by Hector Basaldú gave unusually evocative atmosphere.

Sved as Rigoletto and Iago

Alexander Sved returned to the Colon in a vigorous impersonation of Rigoletto. He sang with full, vibrant voice, extensive in range. The Gilda of Hilde Reggiani was tonally attractive and the Duke of Bruno Landi delivered with refinement and clarity. Bruna Castagna as Maddalena and Giacomo Vaghi as Sparafucile were the other principals. To the conductor, Ferrucio Calusio, went partial credit for the excellence of the performance.

Sved also presented an impressive Iago in further performances of Verdi's Otello given, as before, under the baton of Fritz Busch, with Zinka Milanov as a tonally exquisite Desdemona. Pedro Mirassou achieved a triumph in his first essay of the name role, sung with heroic tones and eloquence.

Castagna Scores in Favorita Revival

Donizetti's almost (and justly) forgotten Favorita was restored after a long absence. The revival of the time-worn score, announced for last season on its centenary, was offered with a brilliant cast headed by Bruna Castagna as Leonora. She brought to the part a wealth of golden song and histrionic mastery, Bruno Landi gave a beautifully sung Ferrando, with romantic fervor, Victor Damiani displayed his vocal powers as Alfonso, Giacomo Vaghi was a sonorous Baltasar, and Alvaro Bandini and Maria Malberti were competent as Gaspar and Inez.

The stage management by Carlo Piccinato and Ferrucio Calusio's discriminating conducting added strongly to the high level of the restoration.

American Ballet Offers Novelties

Following a triumphal season in Rio de Janeiro and Sao Paolo, the American Ballet Company, directed by Lincoln Kirstein and Georges Balanchine, gave 19 performances at the Politeama Theatre with great success.

The repertoire included classic and modern works. Outstanding were Balanchine's choreographies for Apollon Musagete (Stravinsky), Serenade and Ballet Imperial (Tchaikovsky), The Bat (Johann Strauss), Concerto (Bach), Divertissements (Rossini-Britten) and Wanderer Fantasie (Schubert). Of interest were the North American ballets, Time Table, by Aaron Copland and Antony Tudor; Juke Box, by Alex Wilder and William Dollar; Billy the Kid, by Aaron Copland and Eugene Loring; Filling Station, by Virgil Thomson and Lew Christensen, and the interesting Pastorale, with music by Paul Bowles and choreography by José Fernandez and Lew Christensen.

The company as a whole impressed by the youth, admirable technical skill and discipline of all its members. One should single out Marie Jeanne, Gisella Caccialanza, Lew Christensen and William Dollar as principals.

Yale Glee Club in Visit

The Daniel Society presented the first series of Concerts of the Yale Glee Club under the direction of Dr. Marshall Bartholomew, at the Odeon.

The programs, selected with amazing variety, included traditional sea chanties, sacred, student and American folk songs and South American compositions by Alberto Williams, C. Sanchez Malaga, and Villa-Lobos. These were brilliantly voiced by the youthful ensemble in Latin, English, Spanish or Portuguese, as required.

Larry Gordon Photo

GRACE MOORE RECEIVES DECORATION FROM CONSUL GENERAL RAFAEL DE LA COLINA

of Mexico, the second award granted the Metropolitan Opera soprano for appearances in that country. Senor De La Colina presented her with the Decoration of the Mexican Order of the Aztec Eagle.

Composers' Quintet Opens Tour of Latin America

As a "musical demonstration of Western Hemisphere unity and good will," a wind quintet, each member of which is a composer, left New York on Aug. 7 for a concert tour of Latin America under sponsorship of the League of Composers. The tour opened in Mexico City on Aug. 11, and will include 12 countries. The members are David Van Vactor, flute; Alvin Etler, oboe; Robert McBride, clarinet; John R. Barrows, horn, and Adolph Weiss, bassoon. North and Latin American music will be featured.

Columbia Concerts Founds Piano Award

Brazilian Artist to Be Chosen for Tour Here in 1942-43

Following the award of the Guiomar Novaes prize to a North American pianist for appearances in Brazil, a reciprocal prize for a Brazilian pianist who will tour here, to be offered during the season 1942-3, has been founded by Columbia Concerts, Inc., of New York, and is to be known as the Columbia Concerts Award.

The Guiomar Novaes prize was recently established by the noted Brazilian pianist "to promote spiritual and cultural understanding between her country and the United States." It offers a young American pianist the chance to make concert appearances in Brazil as the guest of Mme. Novaes. Joseph Battista, 23-year-old pianist from Philadelphia, first winner of the prize, has been touring in that country.

Open to Men and Women

"The Columbia Concerts Award is open to Brazilian pianists of both sexes," an announcement by Columbia Concerts, Inc., stated. "The winner is guaranteed a recital in New York and other large cities during the season 1942-43, one or more appearances over the radio, and probably at least one appearance with an important symphony orchestra. Columbia Concerts has placed the decision as to judges and details of the contest in the hands of Mme. Novaes and her husband, Octavio Pinto of Sao Paulo, Brazil, who will announce them later."

Arthur Judson, President of Columbia Concerts, Inc., said that the winning artist "will have his expenses paid to and from the United States and will be given enough appearances in this country to pay all of his expenses and possibly to leave something additional over for him."

RECEPTION TO JOSEPH BATTISTA, PIANIST, WINNER OF THE GUIOMAR NOVAES PRIZE.

The reception was given at the National School of Music in Rio de Janeiro. Mr. Battista made his Brazilian recital debut at the Cultura Artistato in that city on July 29, before a sold-out house including local notables. The 23-year-old artist, from Philadelphia, was entertained as a guest of the city at the Hotel dos Estranieros. Mr. Battista is standing with arms folded at center; seated directly in front of him is Mme. Novaes. Her husband, Octavio Pinto, is standing fourth from right in the back row.

Sigma Alpha Iota Delegates Stress Loyalty at Convention

Los Angeles Host to Musical Fraternity's 24th National Meeting—Award Made to Conductor for Aiding Symphonic Music—National Council Appointed

LOS ANGELES.—More than 500 delegates attended the twenty-fourth national convention of Sigma Alpha Iota, national music fraternity, in the Ambassador Hotel from Aug. 9 to 13. That Mrs. D. D. Rasco, Leone Hicks Tryon and Lena Moon Morgan, the three chairmen, had the active support of California members was evident from the fine programs presented.

Many of the honorary members of the fraternity participated, among them Lillian Steuber, Eugenia Buxton, Lois Lynn Rogers, pianists, and the duo-piano team of Mrs. Hennion Robinson and her daughter Dorothy; Clemence Gifford, contralto, Alice Mock, soprano; Amy Neil, violinist, and Grace Becker, cellist, who were heard in vocal and instrumental programs.

Elinore Remick Warren was at the piano when her The Harp Weaver was sung by a large chorus at Immanuel Presbyterian Church. The delegates also heard Lily Pons, Metropolitan Opera coloratura, at her Hollywood Bowl concert, conducted by Andre Kostelanetz, announce that she was singing The Dancing Doll "in honor of my sorority, Sigma Alpha Iota."

Honorary Members Attend

Among the artists who are honorary members attending the convention were Jarmila Novotna, Rosina Lhevinne, Irra Petina, Lilla Belle Pitts, Florence Macbeth, Marie Van Essen, Annamary Dickey, Radie Britain and Madeline Akers Phillips. Three of the original seven founders of the fraternity present were Elizabeth Campbell, Nora Crane Hunt and Georgina Potts.

Deanna Durbin and Risë Stevens, both making pictures, were unable to attend, but sent their acceptances to become chapter honorary members. Jean Dickenson, formerly an active member, soon will be initiated an honorary member. Those initiated at the convention as chapter honorary members included Annamary Dickey, Lilla Belle Pitts and Lois Lynn Rogers.

The Spanish influence of early California was dominant in the numerous social activities of the convention. Delegates were greeted, on alighting from their special train, by California members in Spanish costumes. The convention banquet became a fiesta. Mrs. Leiland Atherton Irish, honorary member and vice president of the Hollywood Bowl, was the speaker. A colorful lei was presented each guest at the Aloha Luncheon, the final luncheon of the convention.

During the business session resolutions were passed pledging loyalty and confidence in the United States and support of defence. At the Hollywood Bowl breakfast, Gertrude Evans, national president, presented a scroll to Howard Barlow, conductor of the Baltimore Symphony, in recognition of his contribution to symphonic music. A similar scroll will be presented to Henry Ford for his "outstanding programs" as sponsor of the Ford Symphony Hour.

National Council Named

The new National Council, comprising national officers and province presidents, follows: National President—Gertrude Evans, Ithaca, N. Y.; First Vice-President—Margueritte McFaul Rasco, Santa Monica, Calif.; Second Vice-President—Mrs. John Davison, Des Moines, Ia.; Executive Secretary—Mildred Odell Sale, Dallas, Tex.; Treasurer—Edna Hebel Geimer, Los Angeles; Chaplain—Gladys Mariette Wilson, Minneapolis; Director of Finance—Elizabeth Campbell, Ann Arbor; Editor—Marjorie Gallaher, Denver, Colo. Province Presidents: Alpha—Marjorie McLean Weghorst, Detroit; Beta—Opal Larsh, Indianapolis; Gamma—Gertrude Wood, Chicago; Delta—Mrs. Elizabeth Parr, Los Angeles; Epsilon—Mrs. Edna Hutton, Des Moines; Zeta—Annelle Chandler, Tulsa; Eta—Sue Caparelli Sullivan, Ithaca: Theta—Edwina Fowler, Pittsburg, Kan.

M. G.

NATIONAL OFFICERS OF SIGMA ALPHA IOTA

at Los Angeles convention. Left to right: Mrs. Oliver Saunders, second vice president; Mrs. D. D. Rasco, first vice president; Mrs. C. M. Sale, executive secretary; Georgina Potts, a founder; Gertrude Evans, president; Elizabeth Campbell, a founder and director of finance; Mrs. Frank Geimer, treasurer; Mrs. Walter Schmidt, patroness and hostess at the garden party, where the picture was taken; Mrs. F. Wilson, chaplain; and Marjorie Gallaher, editor.

LOS ANGELES CONVENTION PERSONALITIES.

Left to right, front row: Elinore Remick Warren, composer-pianist, chapter honorary member; Gertrude Evans, national president of Sigma Alpha Iota; Eugenia Buxton, pianist, chapter honorary member; Lillian Steuber, pianist, chapter honorary member. Back row, left to right: Elizabeth Campbell, a founder; Mae Sheppard Saunders, national second vice president; and Annamary Dickey, Metropolitan Opera soprano, chapter honorary member.

Helena Figner to Broadcast Brazilian Native Songs

Helena Figner, young Brazilian soprano, has been engaged to give two special programs of South American and French music over station WNYC on Sept. 23 and 30 from 6:15 6:30. She will sing among other works, Brazilian native songs, including Modinha, a Brazilian love song; Embolada, a dance song, and Macumba, a Negro Spiritual.

Murray to Premiere Score of Chavez at Town Hall

John Creighton Murray, violinist, only American pupil of Bronislaw Huberman, at his Town Hall, New York, recital on Oct. 3 gives the first performance of a Sonatina for violin and piano by Carlos Chavez. Boris Roubakaine, his assisting pianist, is Mr. Huberman's accompanist. The program also includes the Bach Chaconne, Mozart's B flat major sonata, and works of Chausson, Bruch, Paganini, Wieniawski and Milhaud.

MEXICO CITY ACCLAIMS

KURT BAUM

As Don Jose in Carmen

Mr. Baum's voice possesses magnificent qualities . . . A voice of very beautiful timbre . . . He is really worthy of being compared to the Don Jose of Caruso and Zenatello.—*El Nacional, July 27, 1941*

Kurt Baum, one of the best tenors we have ever heard in Mexico at any time, has conquered numberless admirers for his marvelous voice and his convincing dramatic action.—*Novidades, July 27, 1941*

He possesses a beautiful and extensive voice of magnificent quality in the top notes and perfectly even in all registers. Moreover he is a very good actor and thanks to his art the public was very enthusiastic.—*Excelsior, July 24, 1941*

Kurt Baum revealed himself one of the best tenors in the world, making us live with his magnificent voice moments which will be recalled as the happiest. In the aria of the second act, unforgettable in all its details, we appreciated the power of his wonderful tenor voice.—*Ultima Noticia, July 27, 1941*

Since Caruso sang Carmen we have not heard a Don Jose of the caliber of Kurt Baum, the Metropolitan tenor. In the fullness of his magnificent qualities Baum lived his role with a persuasive force that captivated the public. His voice was emotional and full of beauty.—*El Nacional, July 27, 1941*

Personal Representative:
ERIC SEMON ASSOCIATES, INC.
100 Riverside Drive New York City

Operas Face Recasting Problem

(Continued from page 3)

in London and has made this form popular there. He is also an advocate of both composers and only recently completed an arrangement for orchestra of a Handel suite.

Another conductor reported as being considered is Arturo Toscanini, who has left the NBC Orchestra, being succeeded by Leopold Stokowski. Toscanini, however, may prefer guest leaderships of orchestras rather than a Metropolitan engagement. Bruno Walter will again make guest appearances, including a reported restudy of Magic Flute.

No word has been forthcoming as to the possible retention of Edwin McArthur, who conducted several Wagnerian performances with the company last season. Kirsten Flagstad, for whom Mr. McArthur was accompanist, is at Oslo, in Nazi-occupied Norway, and definitely out of the picture here. One of Mr. Johnson's principal endeavors will be to replace her in the Wagnerian works. Helen Traubel, Marjorie Lawrence, Dorothee Manski and Rose Pauly are being considered for her roles. Miss Lawrence, who has been ill, is expected to be back during the season to resume her regular roles.

Mr. Johnson may lose one of his veteran male singers to the Chicago Opera. It is reliably reported that an Italian tenor and an American baritone are being considered as artistic director by Fortune Gallo, new general manager of the Chicago Company.

Schipa in Elixir

Among the renewals which Mr. Johnson is expected to announce for next season are Donizetti's Elixir of Love with Tito Schipa; Auber's Fra Diavolo with Salvatore Baccaloni; Boris with Alexander Kipnis. Simon Boccanegra may be sung with a new American baritone in the title role.

It is also known that a new work in one act, Ilo and Zeus, by Gian-Carlo Menotti, American composer, is now being discussed. The score has been completed by Mr. Menotti.

Kurt Baum, tenor, is expected to share the first-line tenor assignments with current members of this section. He may do some of the roles of Jussi Bjoerling, who may be prevented from coming by Nazi authorities, who reportedly refused him permission to travel to Lisbon for the Clipper.

Mr. Johnson has announced the engagement of Maria Marken, Icelandic lyric-dramatic soprano, in whose repertoire is Mozart's Magic Flute, also reported due for a revival next season. Daughter of the Regiment, a Pons-Baccaloni feature of last year, will remain in repertoire.

Risë Stevens, who proved a box office attraction last season in Rosenkavalier, may inaugurate the new Metropolitan season as Cherubino in The Marriage of Figaro. Advices from the Hollywood motion picture studios have officially announced this.

Lily Djanel, Paris Opera soprano, whose successes have been won as Carmen and Salome, is another whose engagement by one of the opera companies is expected. It is known that American impresarios have been interested in her recent South America appearances.

The Metropolitan season will start on Nov. 24 and continue for 16 weeks.

5-Week Season in Chicago

Fortune Gallo announced plans for the Chicago Opera which include a five-week season starting on Nov. 8. Artists expected to be heard include:

Salvatore Baccaloni, Rose Bampton, Richard Bonelli, Karin Branzell, Vivian Della Chiesa, Norman Cordon, Richard Crooks, Dusolina Giannini, Helen Jepson, Raoul Jobin, Charles Kullman, Jan Kiepura, Mobley Lushanya, Virgilio Lazzari, Lauritz Melchior, James Melton, Giovanni Martinelli, Grace Moore, Lily Pons, Ezio Pinza, Irra Petina, Elisabeth Rethberg, Tito Schipa, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett and Josephine Tuminia.

Gennaro Papi has been added to the conducting staff.

Mr. Gallo's San Carlo Opera Company will open the season in Washington, D. C., on Jan. 8. It is possible that following the season of the Chicago Opera Company, the San Carlo group will also visit the Illinois metropolis.

Other than the promise that the Daughter of the Regiment will be retained, Mr. Gallo has not revealed his plans. The usual Friday night series under the auspices of the Board of Education will be given.

San Francisco Season Begins Oct. 2

The San Francisco Opera Company, according to Gaetano Merola, general director, will open the season on Oct. 2, in Portland, Ore., and appear in Seattle, Wash., on Oct. 6. In each city three performances will be given, the works being Rigoletto, Tristan and Isolde, and Manon. In San Francisco, the gala opening is set for Oct. 13, with Don Pasquale sung by Sayao, Schipa, Baccaloni, and Brownlee. Mr. Brownlee will be making his debut with the company.

Ten regular performances, one popular series of four performances and one or two productions for school children, sponsored by the Opera Guild as part of the regular season, are planned.

The company goes to Los Angeles on Nov. 3 for its fourth season, under the management of L. E. Behymer, Southern California representative. Here The Girl of the Golden West, with Jagel, Tibbett, Weede, De Paolis, Askam and Alvary; Boccanegra, with Tibbett, Rethberg, Jagel, Pinza, Brownlee; Lucia, with Lily Pons, Schipa, Votipka, Walti, Alvary and De Paolis; Don Giovanni, with Pinza, Lehmann, Schipa, Bokor, Zebranska, Kipnis, Cehanovsky and Alvary; and Boheme, with Sayao, Bokor, Brownlee, Cehanovsky, Alvary and De Paolis will be sung.

Conductors, in addition to Mr. Merola are Messrs. Papi and Leinsdorf.

Manon will be sung on Nov. 5 in Pasadena by Sayao, Schipa, Brownlee, Alvary, Cehanovsky, and De Paolis under Mr. Merola's baton.

The regular repertoire will include Tristan, Tannhäuser, Daughter of the Regiment, Carmen, Pasquale, Butterfly, Boccanegra, Tosca, Barber of Seville, Love of Three Kings and Rigoletto.

Giacomo Spadoni will be the new chorus master.

The artists who will make their first appearance with the San Francisco Opera Company will be:

Licia Albanese, Karin Branzell, Grace Moore, Irra Petina, Stella Roman and Gladys Swarthout, sopranos and contraltos; Lorenzo Alvary, John Brownlee and Robert Weede, baritones and basses; Alessio de Paolis, Raoul Jobin and Karl Laufkoetter, tenors.

Taylor Work in Philadelphia

The principal highlight of the Philadelphia Opera Company's fourth season will be the world premiere of Ramuntcho by Deems Taylor. It is in three acts and is based on the novel by Pierre Loti.

According to C. David Hocker, general manager, the entire repertoire will be given in English. Seven performances of as many operas will be given between Nov. 18 and March 17. Faust will be sung at the opening, for the first time in English. Boheme is announced also for the first time in English at the final performance. Other works are The Bat, Rosenkavalier, Tales of Hoffmann and Cosi Fan Tutte (They All Do It).

Trenton to Sponsor 5 Operas

The Trenton Opera Association will sponsor five operas this season, starting on Nov. 20. Carmen, opening the season, will be followed by Barber of Seville, Traviata, Butterfly, Pagliacci and Cavalleria Rusticana. Singers engaged are Giovanni Martinelli, James Melton, Raoul Jobin, Vivian Della Chiesa, Carolina Segrera, Franco Perulli, Claudio Frigerio, Rosa Tentoni, Earl Wrightstone, Pompilio Malatesta, Mildred Ippolito, Lorenzo Alvary and Anthony Marlowe. The season concludes on April 3.

New Jersey Opera Company's Plans

Sixteen operas will be given by the New Jersey Civic Opera, William Spada, director. Revivals contemplated include Fedora and Andrea Chenier, while Otello and Gioconda will be added to repertoire.

The company also contemplates visits to other cities including performances in Brooklyn, N. Y.

The New Opera Company, organized by Mrs. Lytle Hull in New York, is expected to open a six-week season on Oct. 14. Four operas will be sung: Tchaikovsky's Pique Dame, in English; Macbeth, also in English; Mozart's Cosi Fan Tutte in Italian; and Offenbach's La Vie Parisienne in French. Herman Adler, Fritz Busch and Antal Dorati are the conductors. The casts will include Selma Kenyon, Mario Berini, Jess Walters, Herbert Marshall, Pauline Pierce, Eugene Conley, Perry Askam and John Tyers.

Amadeo Passeri's New York Grand Opera Company opened his season in New York this month.

Max Rabinoff has announced the alteration of Mecca Temple in New York into a suitable opera auditorium. Mr. Rabinoff's Cosmopolitan Opera Company will be organized later with a season planned possibly early next year, it is announced.

The Juilliard School of Music will also give its accustomed series of operas, all works being in English.

Baltimore Plans to Found Municipal Opera

BALTIMORE, MD.—A municipal opera company may be established in this city, if a plan formulated by Frederick R. Huber, Municipal Director of Music, proves successful. The venture depends largely on the Carnegie Corporation of New York, which has been asked to contribute about $30,000 to its support. The application for funds is being handled by a committee appointed by Mayor Howard W. Jackson, the committee being headed by Robert Garrett. A local chorus and soloists would be used, and nationally known singers presented at times in the leading roles. The Baltimore Symphony Orchestra would collaborate in the performances.

GUSTAV KLEMM.

Montreal Opera Festival

With Wilfred Pelletier as conductor and general manager and Desire Defrere as stage director, the Montreal Operatic Festival will present seven performances in that city from Sept. 26 through Sept. 30. Other conductors will be Vittorio Trucco, John Morel, and Fausto Cleva. The company includes several Metropolitan Opera artists, the personnel listing Hilda Burke, Helen Jepson, Rose Bampton, Giovanni Martinelli, Armand Tokatyan, Jean Dickenson, Lucielle Browning, Annamary Dickey, Arthur Kent, John Dudley, Leonard Warren, Anna Kaskas, Norman Cordon, Lansing Hatfield, Leon Rothier, Jennie Tourel, who sang in the 1935 Metropolitan spring season, Marcelle Denya, Lily Raimondi, William Hain, and Mario Berini.

The repertoire will include Aida, the opening night, Mignon, Faust, Manon, Butterfly, Carmen and Boheme.

St. Louis Opera to Sing 2 Works in English

ST. LOUIS, MO.—Plans for the fall season of three performances by the St. Louis Grand Opera Association are still in the making. The operas to be sung are Tosca, with Grace Moore in the title role; Falstaff, with John Charles Thomas; and a production of Martha. The latter two are to be sung in English. The full casts have not as yet been announced. Laszlo Halasz will again direct the performances.

O. C.

Slonimsky Sails for Latin America

Nicolas Slonimsky, under the auspices of the Edwin A. Fleisher Music Collection, sailed on Aug. 15 to tour Central and South American countries gathering orchestral scores by Latin American composers. He also will extend an invitation to them to write a violin concerto for prizes of $750 and $250.

BOOSEY & HAWKES
ARTISTS BUREAU, Inc.
New York - London - Toronto - Sidney - Capetown

AMERICAN BALLET
Lincoln Kirstein, Director — 36 Dancers
SOUTH AMERICAN TOUR
JUNE-DECEMBER 1941
Brazil * Argentine * Uruguay * Chile * Columbia * Peru * Venezuela * Panama * Cuba * Mexico
Sold out houses and enthusiastic press comments acclaim:
The Sensation of a Continent
Back in U. S. A., January 1942

BETTY HUMBY
Eminent British Pianist
FIRST SEASON IN U.S.A.
includes appearances:
Philadelphia Orchestra * Detroit Symphony Orchestra * Columbia Broadcasting Symphony (five appearances) * Chautauqua Festival * Starlight Series, Washington * Canadian Broadcasting Corporation * Radio City Music Hall on the Air * Richmond Woman's Club * Bellingham College * Atlantic City * etc.

THE ENGLISH DUO
Viola MORRIS • Victoria ANDERSON
SECOND CONTINENTAL TOUR THROUGHOUT THE UNITED STATES AND CANADA 1941-1942
RECENT APPEARANCES
The White House, Washington, D. C.; Town Hall, New York; Curtis Institute; Reed College; Brigham Young University; University of Washington, Seattle; University of British Columbia; Summer School, Victoria; Radio, Vancouver; Mills College, San Francisco; San Jose, Portland; Hamilton; Calgary; Toronto; Montreal; Ottawa; Plantation Club, Providence; Museum of Fine Arts, Boston, etc.
... "Two Part Singing in its Perfection" ...

STANLEY CHAPPLE
Lecturer — Conductor — Writer
More than 100 lectures throughout 1941. Completely booked for season 1941-42. Now booking for summer 1942.
Rousing success as conductor of the Boston Symphony and the Saint Louis Little Symphony.
Assistant conductor and lecturer at the Berkshire Music Centre for the third consecutive season.
Member of the faculty of Peabody Conservatory, Baltimore, and of Wellesley College, Wellesley, Mass.

119 WEST 57th STREET
NEW YORK, N. Y.
TELEPHONE: Circle 6-9164

ELISABETH RETHBERG,
Metropolitan Opera soprano, inspecting radio apparatus during a rehearsal of her weekly WOR-Mutual radio series. Alfred Wallenstein, musical director of WOR, who conducts the orchestra, explains.

NOT A SCENE FROM MARRIAGE OF FIGARO
but an impromptu outdoor music session enjoyed by Marjorie Lawrence, dramatic soprano of the Metropolitan Opera, recuperating in Minnesota from a recent illness. Miss Lawrence expects to resume her musical activities at the opening of the Metropolitan season.

"Lost Colony" Festival Staged

(*Continued from page* 3)

ter's edge. Even to a visitor from New York, accustomed to seeing nightly crowds at the Lewisohn Stadium, it was thrilling to look over the throng from all over the country collected in this remote island spot and realize that this is duplicated almost nightly throughout the summer.

Music Mated with Drama

The production offers a striking illustration of how vital a role music may play in a drama without being merely incidental or background music, and yet not be operatic. The musical score for The Lost Colony is a collaborative effort. Paul Green selected discerningly from 16th century English carols, hymns, chants, songs and dances. The composers included William Byrd, Thomas Tallis, Thomas Morley and other writers, known and unknown, of that period. Words and music of one melody are attributed to Anne Boleyn, who was beheaded by Henry VIII in 1536.

To some of the traditional airs Paul Green wrote additional lyrics. Arrangements and settings of the songs and dances, which are so skillfully woven throughout the whole pattern, were made by Lamar Stringfield and Adeline McCall. In addition to the old English dances, there are Indian dances based on authentic Indian ritual motifs. Mr. Stringfield also composed the effective special music of the score, the modern feeling of which blends surprisingly well with the Elizabethan music. He also used the Indian motifs.

Integrated Performance

Theos Cronk is the musical director, and it is to his special credit that the musical performance is so well integrated with the dramatic. The Lost Colony Chorus of 30 voices is from the Westminster Choir College of Princeton, N. J., and their singing is a significant part of the production. Nineteen of the voices are in the choir formation at the side, just off-stage, and the others are included in several stage scenes.

Mr. Cronk, who has excellent young voices at his command, achieves some notable results. His admirable control of the dynamics is largely responsible for the subtle blending of the music with the drama. There is commendable tonal coloring, and good balance, and, what is more, one does not need a program of words, because of the clarity of the diction. It was gratifying, too, to find no tempos dragged.

One of the most effectively dramatic and moving scenes of the whole performance was the Christmas scene. Here a half-hearted and more or less forced gayety in a Christmas Noel changed subtly and gradually to expressions of lament and intense agony and suffering. The dramatic feeling in the music enhanced the pantomine on the stage, and the complete unity of the several arts conveyed the mood far better than words could have. An organ accompaniment was effectively used throughout. James Malcom Hart was organist and Ben Lehn assistant organist.

Staging Is Novel

Samuel Selden has done a magnificent job of staging and directing the whole performance, with its varied moods, ranging from pathos, through humor, heroism and tragedy. A handful of Carolina Playmakers and other professionals take the leads in a cast which includes some 175 Islanders and 50 Virginia Dare CCC boys. The idea is eventually to have the local people take over the entire project, so that it may become more or less of a patriotic Oberammergau.

Many have an eye on certain roles for the future. A five-year-old boy, who has one line in the play, already has ambitions to succeed Mr. Cronk as musical director. As for audience interest, an example is a young lady from a town about 75 miles distant, who was still thrilled in her anticipation of attending it for the 25th time.

The Lost Colony is another healthy indication that America, cut off from Europe, is finding itself, is abundantly able to produce its own festivals and is awakening to its possibilities in the world of music and the allied arts.

Beecham Opens Season With Program Over CBS

Sir Thomas Beecham, British conductor who is to appear at the Metropolitan Opera this season, starts his activities on Sept. 21 when he directs the Schola Cantorum over CBS in a special concert featuring works of Delius and Brahms. He will introduce a new suite, based on Handel's music, which he orchestrated during the summer.

Sir Thomas then goes to Detroit to conduct two of the seven concerts he will present on the Ford Hour this season. He is to conduct the Philadelphia Orchestra in seven concerts in New York, Washington, Philadelphia and Baltimore; six concerts of the Seattle Symphony there; and then with the orchestra on tour in Washington, Idaho, Oregon and British Columbia; four concerts of the Vancouver Symphony; three with the Detroit Symphony; and a series with the New York City Symphony. American and English scores will be featured.

He winds up his orchestra season in Ottawa where he conducts the Montreal Symphony.

James Melton Breaks Records at Oklahoma City Concert

OKLAHOMA CITY, OKLA.—James Melton, tenor, broke the attendance and box office records when 4,500 heard him as soloist with the Oklahoma State Symphony Society. Mr. Melton left to make his second appearance at the annual Promenade Concerts in Toronto, Can., after which he will be heard with Francia White, soprano, in Milwaukee. He later sings at White Sulphur Springs, W. Va.

Piano Festival Conducted at Syracuse State Fair

SYRACUSE, N. Y.—About 6,000 attended the piano festival at the New York State Fair on Aug. 24. Ethel Connell Phoenix and Grace White managed the event, the second which they have produced. Miss Phoenix, president of the Central New York Music Teachers Association, directed Franck's Prelude, Chorale and Fugue, played by a group mainly composed of teachers and professional pianists. Some 80 towns and cities were represented.

GIOVANNI MARTINELLI

GIOVANNI MARTINELLI
Tenor of the Metropolitan and Chicago Opera Companies
included in his program at Soldiers' Field at the 12th Chicagoland Music Festival before an audience of more than 85,000
Denza's gay little MAY MORNING
The song is one of the many popular ballads in the catalogue of
CHAPPELL & CO., INC. RKO Building New York, N. Y.

ELEANOR STEBER VACATIONING

in the Adirondacks. The Metropolitan Opera soprano, left, is starting off for a day with rod and reel. Center, Miss Steber is seen sun bathing on the dock at Lake Massaweepie. Right, she is at the controls of a five-ton caterpillar tractor "snaking" logs down a rough road to the landing at the Sission logging camp near Tupper Lake.

Greenbrier Festival Awards Made

WHITE SULPHUR SPRINGS, W. VA.—West Virginia's fourth annual Greenbrier Music Festival, held Aug. 15 to 17, again drew large audiences of music lovers from this and neighboring states. The contests, in voice, piano, and violin, sponsored by the State Federation of Music Clubs, drew 62 entries. Dr. John A. Hoffman, dean of the Cincinnati Conservatory of Music, was chairman of the judges, which included Mrs. Hoffman, Philip Scharf, violinist and Dr. J. Henry Francis, superintendent of music education in the West Virginia school system.

Sydney Allsopp, of Arthurdale, won first place in the senior piano competition with Vivian Schleusener, of this city, second. Ella Nash, of Athens, took the senior voice honors with Jeanne Monroe, of Cameron second and Charles Zakaib, Charleston, receiving honorable mention. The violin competition was won by Richard Byrne of Buckhannon, no second being named. Junior voice winners were Margaret Freeland, Clarksburg and Nelda Jarvis, also of that city.

A feature was the appearance of the Madrigal Singers of Clarksburg, directed by Clarence C. Arms. Lon Chassy, director of the Greenbrier Symphony; Kenneth Wood, professor of violin at the State University, and Volney Shepard, head of the piano department, played Bach's concerto No. 3 for two violins and piano.

Raymond A. Schoewe conducted the Huntington (W. Va.) Symphony. Eloise Campbell Long, contralto, and Mr. Shepard were soloists. The audience was applausive. B. N. B.

Kitain Leaves Hospital

Robert Kitain, Russian violinist, injured in an automobile accident in July, has left the hospital and will start his season on Oct. 21 when he plays American compositions and his transcriptions of Shostakovitch and Prokofieff works.

Bernard Naylor Conducts Orchestras in Canada

Bernard Naylor was guest conductor of the CBC String Orchestra in Montreal on Aug. 8 and also conducted the Concerts Symphoniques during the summer series.

Mr. Naylor, born in Cambridge, is the fourth generation of professional musicians in his family. He graduated from Exeter College, Oxford, and the Royal College of Music, where he studied under Vaughan Williams, Holst and John Ireland. He has been conductor for the Oxford Opera Company, the Oxford Chamber Orchestra, the Winnipeg Symphony and Winnipeg Male Voice Choir and Philharmonic Mixed Choir. Mr. Naylor has appeared as guest conductor for the Boyd Neel String Orchestra and the Montreal Orchestra.

Mrs. Esther Cox-Karge Named New President of Delta Omicron

LAKE WAWASEE, IND.—Mrs. Esther Cox-Karge, of Wawatosa, Wis., was elected national president of Delta Omicron, national music sorority at the thirty-second anniversary convention of delegates here from Aug. 19 to 23. She succeeds Bessie Covert.

The delegates were welcomed by Noble Blocker, president of the State Bank of Syracuse, Ind. Naomi Cullen Cook, of the Chicago Opera, with Lela Hanmer accompanist, were heard on the opening night's program which also included a string orchestra and chorus.

The convention voted to invest $1,000 in National Defense Bonds. Features of the sessions included also the formal banquet when the Delta Omicron Chorus of Delegates sang several numbers under the direction of Lucile S. Meyer, national music adviser; national awards for original compositions, a Delta Omicron song, the Province competition for singing, the best chapter publicity scrapbook and an achievement award to the chapter fulfilling all sorority obligations most efficiently. A clever comedy, written by Suzayne Cleaveland, entertainment chairman, was given by Delta Province.

In addition to the new president, the elections resulted in the naming of Mrs. E. J. Neihaus, of Akron, as national vice president; Marie Marti, Detroit, national secretary; Mrs. B. B. Buffum, Denver, national treasurer. Eleanor McCann, music director of the Dayton Art Institute, was elected national music adviser. M. E. C.

The Mannes Music School

David and Clara Mannes, Directors
Leopold Mannes, Associate Director

Complete courses and individual instruction for

PERFORMERS — COMPOSERS — TEACHERS

leading to a Teacher's Certificate or Diploma

Piano, Violin, Violoncello, Organ, Singing, Composition, Instrumentation, Theory, Solfège, Orchestral Conducting, Opera Ensemble, Orchestra. Special Wind Instrument Department. Chamber Music in all Combinations. Class Lessons with Artist Teachers.

A limited number of scholarships are available
A booklet giving details of courses will be mailed on request

157 East 74th Street, New York BUtterfield 8-0656

Steinway Piano

BOOSEY & HAWKES ARTISTS BUREAU, Inc.
New York · London · Toronto · Sidney · Capetown

WILLIAM PRIMROSE

"The World's Greatest Viola Player"
Time Magazine

Soloist 1941-42:

Chicago (Dr. Stock) * Los Angeles (Coolidge Series) * Vancouver (Benjamin) * Seattle (Beecham) * Baltimore (Peabody) * New York City Orchestra (Beecham) * New Friends of Music (Szell) * Alka-Seltzer Hour (Saidenberg).

SAIDENBERG LITTLE SYMPHONY

Daniel Saidenberg, Conductor

". . . a first class chamber unit . . ."
N. Y. Times

SEPTEMBER: First appearance in California.

DECEMBER-JANUARY: New York and Eastern States.

FEBRUARY: Touring the Middle West.

APRIL: Tour throughout Colorado and vicinity.

"N. Y. finally hears a good 'Little Symphony'"
Headline "P.M."

SCHOLA CANTORUM OF NEW YORK

Hugh Ross, Conductor

FOR THE FIRST TIME AVAILABLE ON TOUR January-February 1942.

South American Program * Christmas Program * Easter Program * All Major Classical Choral Works

Tune in Columbia Broadcasting System, Nationwide Broadcast on September 21st at 3 P.M., EDST, presenting the SCHOLA CANTORUM in works by Brahms and Delius, conducted by SIR THOMAS BEECHAM.

PAUL WITTGENSTEIN

World famous left-handed pianist

Soloist with the Philadelphia Orchestra under Eugene Ormandy, on November 14 and 15, 1941, in the first performance of Benjamin Britten's new Piano Concerto.

Soloist on NBC with Erno Rapee, November 26, 1941, in Ravel's Concerto.

119 WEST 57th STREET
NEW YORK, N. Y.
TELEPHONE: Circle 6-9164

Chicago's Outdoor Music Series End with Noteworthy Soloists

(Continued from page 3)

to add innumerable lighter numbers. Edith Mason, too, was called upon for many extras after she had sung opera excerpts in her most beguiling, artistic manner. Naomi Cook sang with rare beauty, voluminous tone and nobility in arias from Elias and Il Trovatore. A precocious thirteen-year-old pianist, Teresa Sterne, made a decided hit with her musicianly performance of the Tchaikovsky concerto.

Frederick Stock's only appearance at the head of his own orchestra at the Park was another gala event in these open-air concerts. The beloved leader made the concert memorable for its eloquence and significance.

Conducting the Woman's Symphony Orchestra in two concerts, Nicolai Malko brought out new abilities in this able body and achieved a *tour de force* in such taxing works as the Brahms Fourth and Kalinnikoff's First Symphony. The Chicago Symphony has appeared oftener at the bandshell this summer than previously and under Hans Lange's leadership was heard to particularly fine advantage. Dino Bigalli proved as efficient in conducting symphonic programs as in grand opera. Under his decisive beat the Chicago Opera Orchestra played well.

Maria Hussa's Lecture-Recital

A lecture-recital by Maria Hussa on Richard Strauss is a rare and interesting treat for the soprano of the Chicago and Metropolitan Opera companies is well versed in the subject, having created leading roles in the eminent composer's operas, Intermezzo and The Egyptian Helen, and sung concerts with Strauss at the piano. Her lecture was authoritative and intimate, her Lieder-singing subtle, and her interpretations were vivid and expressive. Her recital was given for the fourth annual convention of affiliated teachers of Sherwood School.

Leo Podolsky thoroughly convinced a large gathering that he knows his Scriabin well at his lecture-recital on the Russian modernist at the convention of the Sherwood affiliated teachers. The pianist illustrated his enlightening comments with brilliant performance of a full Scriabin program.

Society of American Musicians Contests

The fourth annual auditions conducted by the Society of American Musicians for a paid engagement in the 1942-43 Musical Arts Piano Series at Orchestra Hall, to begin early in November, are open to all American born or naturalized pianists living within a 50-mile radius of Chicago. The society's contests for concert appearances under the management of Bertha Ott for pianists, vocalists and instrumentalists also begin in November. Questionnaires and information may be had by addressing the secretary, Edwin J. Gemmer, 1625 Kimball Building, Chicago.

John Sample Students Win Chicagoland Festival Honors

Several of John Dwight Sample's pupils were awarded high places in the recent Chicagoland Festival, this being the third time singers of this well-known voice instructor have won in these contests. Earl Thiel, baritone, carried off top honors in the finals for men singers and sang on the festival program. Willard A. Greiner won the dramatic tenor North Side contest and took part in the finals. George McHardy came first in the lyric tenor South Side and second in the Cook County finals. Otto Slatinsky was first in the baritone West Side and second in the Cook County finals. John Macdonald, bass-baritone, another Sample disciple and associate teacher, was a featured soloist with a chorus of 4000 at the Festival.

Hanna Butler Presents Thelma Jensen

Throughout the summer Hanna Butler has presented many of her students in recital in her studios. One of her artist pupils, Thelma Jensen, soprano, who has recently located in New York, was heard as guest singer, holding a large audience by the beauty of a large and well produced voice, marked intelligence, excellent diction in all languages and musicianship uncommon among young vocalists.

Cara Verson Vacationing

Cara Verson spent four weeks at Sturgeon Bay, Wis., practicing and relaxing among the pines, preparing for a busy season of lecture-recitals and teaching.

Mme. Herman Devries' Students Recital

Some twenty pupils of Mme. Herman Devries acquitted themselves admirably at the annual midsummer recital at the Congress Hotel Casino. The program of duets, solos, scenes from operas and old fashioned comic sketches with song, was heartily applauded by a large and enthusiastic audience. Mme. Devries was a tower of strength at the piano and her illuminating, humorous commentary added materially to the evening's enjoyment. Those participating included Stephanie Dale Courtney, Grace Lillyholm, Dorothy Grahn, Juanita O'Neill, Kurt Smykel, Jimmy Nerad, LaVerne Baby, Mary Orefino, Florence and Marie Hebard, Arthur Miller, Olga Kutschira, Mary Fiero, Marylou Huneyager, Thelma Katz, Constance Merril, Edna Vaculek, Marie Therese Gallagher and Audrey Rossenka. William Zane, an artist pupil of Mr. Devries, was also heard to excellent advantage.

ADA BELLE FILES,
contralto, in front of the Fine Arts Palace in Mexico City, where she gave a recital on Aug. 19, after having appeared at the open-air Grant Park concerts in Chicago.

Nakutin Students Appear

Recently thirty-one students from Alexander Nakutin's large class demonstrated in vocal recital at Kimball Hall the successful method of this well-known voice teacher, many of whose disciples are making names for themselves in the professional field. Several of the more advanced participants revealed professional finish and authority, yet from the youngest beginner to the more mature professional everyone sang with assurance, understanding and excellent voice production. Those taking part include Alyce Galen, Betty Kasztler, Ernest Tubbs, Frank Paldowic, Louise Joan Kuick, John Tylka, Rosemary Larson, Ruth Greene, Estelle Adams, Madeline Bohin, Dolores Raudonis, Shirley Cohen, Dorothy Magden, Ethel Rosenberg, Adeline Zach, Ursula Faulis, Aldona Barcus, Sylvia Golding, Harriet Mosco, Frances Dill, Rubin Sherer, Mildred Brod, William E. Johnson, Marion Hart, Loly Faszyniak, Svea Anderson, Agnes Kenston, Valeria Vernot, Claire Winokur and Lorraine Davidson.

Dino Bigalli's Junior Class Heard

A group of Dino Bigalli's junior pupils demonstrated in recital recently the fine training received under the expert guidance of this well known voice teacher and operatic coach. Marjorie Leafgren, Domenico Alessandrini, Muriel Landers, Hope Senter, Lois Behrle, Helene Fredericks, Diane Pettenon, Mildred Arnold, Nathan Cotovsky, Lois Russell, Margaret Johnson, Lillian Bernstein, Rebel DePalma, Joseph Cuervo, Dorothy Browne and Irene Herman were the youngsters who reflected credit upon their able teacher. Mr. Bigalli has moved his studio to the Fine Arts Building.

Norman Kling's Pupil in Hollywood

Joanell Wise, 13-year-old soprano, from Norman Kling's voice studio, has been filling several engagements in Hollywood. This was Joanell's third trip to the West coast, having recently appeared in many theatres from Los Angeles to San Francisco besides taking part in several movies. In Chicago she has made guest appearances in the Empire Room of the Palmer House and the Panther Room of the Sherman Hotel, has sung as guest artist with many top bands and is on the preferred list of NBC.

The most recent recital in the Thomas W. MacBurney Studios' summer series brought forth a group of younger students, who showed thorough training, sound musical sense and careful voice production. Those heard were Marian Abbott, Marilynne Sweeney and Jane Wallgren, sopranos; Clayton Halversen, baritone, and Arthur DeVol, tenor. Mrs. Vincent J. O'Connor, a more advanced out of town student, delivered an artistic performance of the O Mio Fernando aria from Favorita.

Edwin Kemp's Pupil in Recital

Ernest Sullivan, tenor, has greatly benefitted from the teaching of Edwin Kemp, well-known oratorio and concert singer, judging from his excellent singing of oratorio and operatic arias, songs and ballads in a recital at Chicago Conservatory recently.

Anna Fitzu Artist Stars with Thaviu Opera Company

Eleanor Joffree, 16-year-old sensational contralto, has been starring in Carmen with the Thaviu Opera Under the Stars on tour. Miss Joffree received her training under Anna Fitzu's guidance.

Lola Fletcher Studio Notes

Lola Fletcher's students have been heard in recent engagements. Helen Val, soloist at St. Anthony's church, appeared at the Silver Jubilee Lithuanian banquet. Helen Baker was guest artist at the Rogers Park Methodist Woman's Club. Carl Sturm, winner of the Artists Association scholarship, has been appointed soloist at Rogers Park Methodist Church and recently made a concert tour including appearances at the Commodore Perry Hotel, Toledo, O.; LaSalle, Ill.; and Alton, Ill. He also sang recently for Karnak Court of the White Shrine in Chicago Towers ballroom. Duilio Pucci, who has been engaged as soloist at St. Paul's Union Church, was guest artist recently for the Wilson Avenue Club and sang the leading tenor role in the Italian light opera, Scunizza; was soloist for the Skokie Womens, Sheridan Park and Standard Clubs. Caroline Haas is a member of the CBS octet and was also recently heard over WGN. Theresa Christian furnished the musical program for the Berwyn American Legion banquet. Antony Veutresca is soloist at St. Mel's church. Jean Breyfogle appeared at the Community Church, the American Legion and the PTA at Park Ridge and sang over WGN. Elda Halfpap recently was soloist at the Park Ridge Lutheran Church. Clarence Johnson is busy filling club dates in and around Chicago. Mary Thurlow appeared in Three Oaks, Mich.; as guest soloist for the Professional and Business Woman's Club of the People's Church and sang for the June Drama tea of the Uptown Players.

NORMAN KLING
TEACHER OF SINGING
Author of
"The Modern Approach to Voice"
Suite 507, Fine Arts Building
Webster 7188 Chicago, Ill.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CARA VERSON
Pianist......"Musical Rebel"
Modern Repertory as Specialty
Booking 1941-1942
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

RUDOLPH GANZ
Booking 1941-42
Address: Hotel Pearson,
190 E Pearson St., Chicago
Steinway Piano

Photo by James Abresch

ANNIE FRIEDBERG

Annie Friedberg Moves Offices

After 15 years in the Fisk Building at Broadway and Fifty-seventh St., New York, Annie Friedberg, concert manager, on Sept. 15 moves her offices to the General Motors Building, 251 West Fifty-seventh St. Miss Friedberg has directed the concerts and tours of many noted artists and chamber music ensembles.

Switzerland Upholds Tradition

ZURICH.—That neutral Switzerland has the indomitable will to carry on as usual is apparent from the fact that throughout the winter her cultural institutions were almost as active as in normal times. For the summer season, too, ambitious music programs are an outstanding feature.

Thus in Zurich's famed Stadttheater the offerings during the three first weeks of June included Wagner's Tristan and Isolde and Die Walküre. Eminent guest-artists filled the roles. Robert F. Denzler, musical director-in-chief of the Stadttheater, and Clemens Krauss, general music director of Munich, were the respective conductors.

Another feature was Pelleas et Mélisande by Debussy, presented under the baton of Director Ernest Ansermet of Geneva. Further attractions included Franz Lehar's Merry Widow, conducted by the composer himself; Daphne, a new work by Richard Strauss, and Traviata by Verdi. Another interesting production was a comic opera Tartuffe, based on Molière, composed by the Swiss Hans Haug.

Basle, Switzerland's art-loving city on the Rhine, also attracted hosts of visitors from many parts of the country during June when it featured its Basle Mozart Weeks. In addition to some of the well-known Mozart operas such as Die Entführung aus dem Serail and Die Zauberflöte, the program included the less known, yet beautiful opera Titus. Another important offering was the C Minor Mass, sung in the Münster by the Basler Gesangverein, under the direction of Hans Münch.

During the first days of June beautiful Locarno, on lake Maggiore in Southern Switzerland, played host to the 42nd fête of the Guild of Musicians. Two chamber music concerts, discussions of music and the like filled the program, which was enjoyed by all.

A. N.

Margaret Speaks Resumes Firestone Radio Program

Returning from her Maine woods vacation, Margaret Speaks, soprano, has resumed her engagement on the NBC red network Voice of Firestone program. Her first program on Sept. 8, included songs of Ward, Grieg, and Padilla and Lia's aria from Debussy's L'Enfant Prodigue.

Bruce Boyce Heard Widely

Bruce Boyce's recital on Aug. 22 at the Danbury (Conn.) home of Mr. and Mrs. Benjamin T. Watson concluded an active summer for the baritone. Mr. Boyce, in addition to singing at Grace Church, New York, opened the series under the auspices of the Association for Music and Art on Cape Cod, at Centerville, Mass., in a Lieder list with Ralph Lawton at the piano. He also gave a benefit concert for the English Speaking Union at Rockefeller Centre; sang another benefit at the Lido Country Club, Long Beach, L. I.; and on Aug. 9 was heard in a concert at the Masonic camp at Haverstraw, N. Y.

On Nov. 24 Mr. Boyce will appear in Town Hall, New York, with Dorothy Sarnoff, soprano.

JAMES MELTON

completing a tour of 61 cities, was guest on Sept. 7 on the CBS Pause That Refreshes program. This was the American tenor's fourth visit to this program featuring Albert Spalding and André Kostelanetz.

The following are photographs of a few official posters from Operas in Belgium, Poland, Czechoslovakia, Italy and Germany announcing appearances by one of the professional artists studying

KONINKLIJKE VLAAMSCHE OPERA
ANTWERPEN
ZATERDAG 8 DECEMBER 1934
EERSTE OPVOERING VAN
DE ONTVOERING uit het SERAIL
Komische opera in drie bedrijven van W. A. MOZART
MIGNON SPENCE in de rol van Constance

at the studios of

IWAN PHILIPPENKO

Maestro of Bel Canto

Other well known artists from this studio are:

Heli Finkenzeler ..... *Film Star*
Margarete Slezak ... *Berlin Opernhaus*
Vlasta Hruba ..... *Prague Operetta*
Lisy Werner ..... *Contralto—Diseuse*
Hans Holt ..... *Film Star*
Hans Fidesser ..... *Berlin Opernhaus*

STUDIO:
200 West 57th Street, New York
Telephone CIrcle 6-4393

Albert Morini

Presents

Tito SCHIPA
World famous tenor

*

Jessica DRAGONETTE
America's beloved soprano

*

Rose PAULY
Sensational dramatic soprano of the Metropolitan Opera Co.

*

Ruggiero RICCI
Young genius of the violin

*

AMERICAN BALLAD SINGERS
Elie Siegmeister, Director
Unique program of thrilling American folk songs

*

Darius MILHAUD
France's outstanding musician, pianist, composer, conductor

*

Stell ANDERSEN
America's outstanding woman pianist

*

Jula GOLDYNE
Celebrated Dutch mezzo soprano

*

Percy GRAINGER*
Popular pianist and composer of world renown

*

Lois BANNERMAN
Leading American harpist

*

Kate Keith FIELD
Delightful American soprano

*

Haydee MORINI
Charming young dancer in exciting and colorful program

*

Helena FIGNER
Brazilian soprano in native folk songs

*By arr. with Antonia Morse

Mgt.: ALBERT MORINI
119 West 57th Street, New York

Vermont Center Is Host to Dance Devotees

By ROSALYN KROKOVER
Dance Editor, Musical Courier

It may have been the war, it may have been a manifestation of the growing dance consciousness of the public; or it may have been a desire to get in everything possible while gas still was available for the family auto; but the fact remains that the Dance Festival at Bennington, Vt., together with festivals of a similar nature throughout the vicinity, enjoyed the greatest popular success it has met with during the eight years of its existence. The music festival held on the grounds of Bennington College of the Arts also achieved success; elsewhere on this page there will be found a summary of the events held there.

The dance department of Bennington College is recognized as one of the most advanced in the country. Martha Hill is the head of that department, which, throughout the year, leads students through a regular four year course to a degree. It is in the summer, however, that the greatest focus is thrown on the department, for the summer school, six weeks in duration, engages eminent teachers and theoreticians for the faculty. This season Martha Graham, Doris Humphrey, Charles Weidman, Martha Hill, Bessie Schönberg, Harriet Roeder (representative of Hanya Holm's theories), Erick Hawkins, Louis Horst, and Norman Lloyd were the teachers, with Mary Jo Shelly the administrative director and Martha Hill, dance director.

Rich Variety in Program

The festival proper opened on Aug. 9 and continued through Aug. 17. Doris Humphrey and Martha Graham were the choreographers, and presented their programs on alternate nights. Added features were two concerts on Aug. 14 and 16 by the other members of the faculty. Martha Hill, with Norman Lloyd and Arch Lauterer, produced a choreographic dramatization of Ernst Toller's The Swallow Book. Louis Horst's dance was based on preclassic forms. Bessie Schönberg presented a study from Pare Lorentz's film, The River (to music written for the occasion by Norman Lloyd). William Bales utilized a Chavez score for his Mexican theme, and Harriet Roeder's dance project dealt with contrasting types of personalities.

Doris Humphrey, Charles Weidman and their company enjoyed first-night applause on Aug. 9, which saw the premiere of Miss Humphrey's full-length dance drama, Decade. The work is subtitled A Biography of Modern Dance from 1930 to 1940. An ambitious project; but in reality it is a biography of none other than the Humphrey-Weidman school, a characteristic immediately apparent and definitely limiting the appeal of the work mainly to followers of that particular philosophy of dancing.

The presentation was technically first-rate, and danced in a spirited

(*Please turn to opposite page*)

Bennington Festival Unites Arts

To most people, Bennington's Summer School is synonymous with the dance. But in the summer of 1940 there was inaugurated in the college a series of courses outside of the dance proper, though related to it. This past summer has seen the emergence of a full-fledged school of the arts—an outgrowth of the pioneering Bennington School of the Dance—with dance, music, drama, and theatre design occupying positions of prominence.

As in the regular winter courses of Bennington College, each department has a progressive attitude toward its subject. Otto Luening, composer and conductor, is the head of the music department. He is a tall, benevolent man whose intense activity belies his quiet appearance. His wife, the noted soprano, Ethel Luening, is also a member of the faculty. Between the two, they have achieved results that many conservatories have vainly tried to emulate.

One reason for their success can be summed up in the words "progressive experimentation." The Luenings do not, like many pedogogues, conceive of music as a laboratory exercise, but as the means of expression of a particular generation. They try to build confidence in their students. Instead of a clinical examination of a pupil's original work with an acknowledged masterpiece, naturally to the detriment of the former, they arrange for actual performance, and see whether the music stands up under its only valid test—that of being heard.

Stressing American Music

In Mr. Luening's own words, "We place emphasis on contemporary and American music. And," he carefully stresses, "Our conception of American composers includes our own faculty and students, for all music composed in the school is played before an audience. About seventy-five compositions have been performed this season." This should break all records for a six-week period; yet it is only a small part of the schedule for the Luenings.

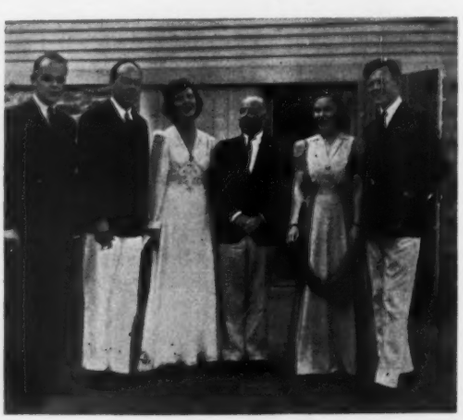
The schedule was especially heavy this summer, for, with pardonable pride, Mr. Luening related the events leading up to Bennington's share in the Green Mountain Festival. Vermont celebrated its sesquicentennial, and the School of the Arts collaborated with the Vermont Symphony. The music and drama divisions prepared an eighteenth century evening that included Moliere's School for Wives and a superb production in English of Mozart's Impresario. Mr. Luening conducted the performances, and his wife sang the leading soprano role. He was especially enthusiastic about the work of the drama department, which is headed by Francis Fergusson.

"Variety" at the Movies

It seems that the town of Bennington boasts an old opera house which is now used for movies. "Well," said Mr. Luening, "the manager of that house, the General Stark Theatre, was a little skeptical about letting us give half hour variety shows between movies. Imagine his surprise when he discovered that these nights our show drew a larger audience than double-feature-super-bingo night. The manager promptly donated the theatre, which seats about 1200, for full length performances. From the standpoint of the students the work was invaluable, for they had a chance to appear in professional performances rather than before a picked audience of friends."

Typical of the Luenings' ingenuity is their way of spreading the pleasure of music making throughout the community. Once a week the natives are given a blanket invitation to join the school's choral group; and while the experience of singing Bach cantatas and other large-scale works was novel to most, the results far exceeded expectations.

"Yes," said Mr. Luening, with a reminiscent twinkle, "a good many came to gape and remained to sing." R. K.



ARTISTS WHO PERFORMED AT THE BENNINGTON SCHOOL OF THE ARTS FESTIVAL.

Left to right, Frank Wigglesworth, composer; Otto Luening, composer and director of the Music Department at Bennington College; Ruth Ives, soprano; Henry Cowell, composer; Ethel Luening, soprano; and Lionel Nowak, pianist and composer.

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Mgt.: Alber Wickes, 729 Boylston St., Boston, Mass.

REGINALD GLADYS
LAUBIN
AMERICAN INDIAN DANCES
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

MARTHA GRAHAM
and her DANCE GROUP
WGN CONCERTS
Hollywood Chicago New York

LA MERI
"The most eclectic dancer of the world."
—*L'Illustration, Paris*
66 Fifth Avenue, New York, N. Y.

JAN VEEN and ERIKA THIMEY
Program of Modern Theatre Dance
WGN CONCERTS
Hollywood Chicago New York

ATTY van den BERG
Formerly Leading Solo Dancer Ballet Jooss
Exclusive Management: William Neill, Inc.
119 West 57th St., New York City

Winslow & Fitz-Simons
AMERICAN DANCERS
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y. C.
Rep.: Isadora Bennett, 1430 B'way, N. Y. C.

NORMA The Dance
GOULD
IN HOLLYWOOD
831 South La Brea Ave. WA-6171

A SCENE FROM TCHAIKOVSKY'S SERENADE

as choreographed by Balanchine for Lincoln Kirstein's American Ballet. The company will return from South America in December and will then appear in the United States under the management of Boosey and Hawkes Artists Bureau, Inc.

musical director, Gerald Sevastianov will be general director, and Vania Psota will be the stage director. The company will open under the auspices of the New Opera Company during their early fall season in New York. . . .

The Perry-Mansfield Theatre Workshop produced Eugene O'Neill's Marco Millions this summer. Harriette Anne Grey composed original dances for the work. . . . Tashamira will appear with the Omaha Little Symphony this fall. Robert Duncan, its conductor, has scored Herbert Kingsley's Belle of the Dance Hall for the dancer. . . . Jan Veen was accompanied by the concert pianist, Fausto Garcia Medeles during his tour in Mexico. . . . Igor Schwetzoff and Vera Nemchinova of the Ballet Arts School faculty appeared with de Basil's Ballet Russe during its Washington, D. C. engagement. Mr. Schwetzoff will also be the choreographer and ballet master for the New Opera Company. Anton Dolin gave a course of six master classes during their absence. . . . Lillian Moore is soloist and ballet mistress for the National Grand Opera Company which will sail on Oct. 9 for a week's engagement in Puerto Rico.

Dance Festival at Bennington

(Continued from preceding page)

manner, but on the whole it was too kaleidoscopic to attain any unity of structure, and the individual numbers were cut so greatly that those familiar with them were a little disconcerted. The costumes, designed by Pauline Lawrence, were clever and colorful, and Arch Lauterer's set was a fine illustration of the effects that can be achieved on a none too large and rather primitive stage. Lionel Nowak arranged the entire score, an almost impossible task with such a variety of music. The texts used to connect the episodes were written by Alex Kahn and spoken by Edward Glass.

New Work by Martha Graham

Punch and The Judy, Martha Graham's new work, which had its premiere on Aug. 10, is not long enough to fill a complete program, so it was augmented by El Penitente and Letter to the World. In Punch and The Judy Miss Graham again shows her supreme talent for welding movement with the spoken line. Her timing is so perfect that one never feels the intrusion of one art upon the other. Jean Erdman's outstanding interlocutory ability coupled with a complete understanding of the Graham dance technic is an important contributing factor to the success of Miss Graham's theatrical dance form.

The new piece is a tragi-comedy with an allegorical quarrel theme. Besides Erick Hawkins and Martha Graham as Punch and The Judy, a large cast helps to complete the action. There are the Three Fates (Jean Erdman, Jane Dudley, Ethel Butler), the Three Heroes (David Campbell, David Zellmer, Sasha Liebich), Pegasus (Merce Cunningham), the Child (Nina Fonaroff) and a Pretty Polly (Pearl Lack).

The dancing as a whole was excellent and there were some pleasant surprises. By shedding his restraint and bringing force and humor to his interpretation, Erick Harkins turned in the best performance of his career. Robert McBride's witty musical score, Arch Lauterer's ingenious set and Edythe Gilfond's stunning costumes all blended perfectly in another Graham creation which is destined for a prominent place in the theatre.

* * *

In Lenox, Mass., on the old Vanderbilt Estate, the Berkshire School of Dancing has completed its second summer season. Miss Josephine Petts, the founder and director of the school, is the head of the physical education department at Bryn Mawr. Hans Schumann, who has had wide experience in composing and improvising music for dancers, is in charge of the music. Most of the students were teachers who spent the summer furthering their studies.

Ballet Russe Plans N. Y. Season

The Ballet Russe de Monte Carlo will present three new ballets during their three week New York season which will open on October 9 at the Metropolitan Opera House. Two of the new ballets are Massine creations and are tentatively titled Labyrinth and Saratoga. Salvador Dali is responsible for the libretto, scenery and costumes of Labyrinth which is based on Schubert's Seventh Symphony. Jaromir Weinberger has written an original score for Saratoga which deals with the famous race track. The Magic Swan —the third new work—is Alexandra Fedorova's revival of the Petipa-Ivanov choreography of the third act of Tchaikovsky's Swan Lake.

The company will feature Leonide Massine, Tamara Toumanova, Alexandra Danilova, Frederic Franklin, Igor Youskevitch, Nathalie Krassovska and Andre Eglevsky. The orchestra will be under the direction of Efrem Kurtz and Franz Allers will be the assistant conductor. . . .

Other Dance Notes

Ballet Theatre has been added to the list of Hurok Attractions. The main body of dancers will remain intact, but they have been augmented by Alicia Markova, Irina Baronova, Sono Osato, Rosella Hightower and George Skibine. New to the choreographic department are Michel Fokine, Bronislava Nijinska, and Vania Psota. Antal Dorati will be its

Felix Knight

FELIX KNIGHT
Tenor
Is Singing
MA CURLY HEADED BABBY
A LITTLE LOVE, A LITTLE KISS
THE WORLD IS WAITING FOR THE SUNRISE
*BECAUSE
THE SONG OF SONGS
ON MIAMI SHORE
All from the famous "Chappell Ballads"
Send for free thematic catalog.
*Recording
CHAPPELL & CO., INC. RKO Building New York, N. Y.

LEON CARSON
TEACHER OF SINGING
whose Studios reflect a distinctly American atmosphere
—o—
Lieder, Opera, Miscellaneous Repertoire and Program Building
Special Courses in American Song
—o—
160 West 73rd Street, New York
Studios opening September 15th for 1941-42 season
Telephones:
New York
SUsquehanna 7-1880
TRafalgar . . 7-6700
New Jersey
Nutley 2-2499
Out-of-Town Studio
20 Cottage Place
Nutley, New Jersey

GLADYS SWARTHOUT,
mezzo-soprano of the Metropolitan Opera, joined André Kostelanetz and Albert Spalding for the fourth time since December on The Pause That Refreshes program, Aug. 24, over the Columbia Network.

Wins Patriotic Song Contest

Me and My Uncle Sam, by William A. Dillon, winner of first prize among 1,675 entries in the recent Song of the Hour competition sponsored by the National Woman's Division of the Committee to Defend America by Aiding the Allies, was heard in a special broadcast over the NBC Red Network recently. During the broadcast, Mr. Dillon received the award of $300 from Mrs. Dana Converse Backus, chairman of the contest committee.

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.
Division
Columbia Concerts, Inc.
Season 1941-1942:

Bartlett & Robertson
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

HILDA BURKE
Soprano—METROPOLITAN OPERA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ZINO FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

LUCY MONROE
AMERICAN LYRIC SOPRANO
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

JOSEPH SCHUSTER
CELLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

RISË STEVENS
MEZZO-SOPRANO
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

GEORGE SZELL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

London "Proms" Program Cements Bonds with U. S.

By HUGH LIVERSIDGE

LONDON.—The Promenade Concerts have been held again with great success, despite the fact that their traditional home, Queen's Hall, has been demolished by enemy bombs. Sir Henry Wood, veteran of more than forty years of these same Proms, has again been in charge. This year, however, he has had an assistant conductor in Basil Cameron.

One of the most notable Promenade Concerts—they were held at the Albert Hall—was devoted to Anglo-American music. John G. Winant, American Ambassador, was among the many distinguished members of the audience.

Samuel Barber's Symphony in one movement had vitality and flashes of brilliance. Carpenter's Song of Faith triumphed by its simple dignity and beauty. The Schelling Suite Fantastique for piano and orchestra was remarkably clever and fortunate in having such an able soloist as Moiseiwitsch.

The program also offered a Sousa March—Stars and Stripes Forever. One or two eyebrows were lifted at the inclusion of this work in a symphony program, but the majority felt that its martial vigor was in keeping with today's tempo.

The British were represented by Arnold Bax's London Pageant, Elgar's Enigma Variations, and Purcell's Trumpet Voluntary. Both God Save the King and The Star-Spangled Banner were also given. Sir Henry conducted the London Symphony Orchestra in the first part of the program, and Cameron the second part.

Marianne Kneisel Concludes Series at Blue Hill

BLUE HILL, ME.—The series of four concerts presented at Kneisel Hall by Marianne Kneisel was concluded on Aug. 17 when Ray Lev, pianist, was soloist with the Marianne Kneisel Quartet. The first program was opened by Celius Dougherty and Vincenz Ruzicka, duo-pianists, with the quartet. Povla Frijsh, soprano, gave a song recital at the second concert and Marjorie Call Salzedo, harpist, was heard with the quartet at the third concert. A feature of this program was the Saint Saens Fantaisie for violin and harp played by Miss Kneisel and Mrs. Salzedo.

Berkleys Conclude Harrison Season

The annual summer session at Harrison, Me., which Harold and Marion Berkley conduct for their pupils in violin, piano, and ensemble, concluded in August. Aside from private instruction, chamber music classes were held five evenings a week with Leopold Teraspulsky, cellist, assisting. Alfred Gillis, a pupil of Paul Hindemith at Yale School of Music, gave courses in harmony and composition. A concert of student compositions was part of the season's activities.

Mr. and Mrs. Berkley, violin and piano sonata team, gave a concert for the benefit of the Harrison Studio Association, assisted by Mr. Teraspulsky. Two advanced student concerts were given, one for the benefit of the local church and the other for the Harrison Chapter of the U.S.O.

JOSEPH SCHUSTER and TOMMY,
his Scottie, at Mt. Kisco, N. Y., where the Philharmonic-Symphony Society's solo cellist spent the summer conducting a master class. Mr. Schuster will be soloist with the Philharmonic this season under the batons of Dimitri Mitropoulos and Artur Rodzinski.

Photo by James Kliegsmann

EGON PETRI,
Dutch pianist, presented two recitals on successive Sundays early this month over CBS. On Dec. 28 he participates in the Busoni Memorial of the New York Philharmonic-Symphony Society with Dimitri Mitropoulos conducting.

Manhattan School of Music To Add New Courses

The Manhattan School of Music, Janet D. Schenck, founder and director, will open for the season on Oct. 7. Among the new courses offered are scoring and arranging, fugue, and composition to be given by Vittorio Giannini. A limited class in conducting by Hugo Kortschak will be opened.

Harold Bauer will teach privately and in classes during the current season. Mrs. Schenck is head of the piano department; Hugo Kortschak is head of the string department and conductor of the senior orchestra, and Hugh Ross conducts the chorus and teaches voice. George A. Wedge is advisor in theory. Wind instruments are taught by first desk men of the Philharmonic-Symphony and assistants.

The school has three orchestras, a chorus and several ensemble groups.

William Primrose Joins Former Colleagues for Coast Concerts

LOS ANGELES. — William Primrose, violist of the NBC Symphony and director of the Primrose Quartet, rejoined his former colleagues of the London String Quartet here for concerts on Sept. 2 at the University of California; Sept. 4, 8 and 11 at the Los Angeles Public Library and Sept. 14 and 15 at Occidental College. The reunion was sponsored by Mrs. Elizabeth Sprague Coolidge.

Mr. Primrose also makes recordings with Jascha Heifetz and Emanuel Feuermann. He returns to New York on Oct. 1 to begin a tour with the Primrose Quartet.

Rudolph Gruen Weds

Rudolph Gruen, comopser-pianist, was married on July 10 in New York to Helen Senna, niece of Genevieve Lydia Senna.

METROPOLITAN MUSICAL BUREAU, INC.
Division
Columbia Concerts, Inc.
Season 1941-1942:

JUSSI BJOERLING
TENOR
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

GEN. PLATOFF DON COSSACK
RUSSIAN MALE CHORUS
NICOLAS KOSTRUKOFF, Conductor
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Metropolitan Opera Association
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

GRACE MOORE
RADIO and CONCERT
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

MARION TALLEY
SOPRANO
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: METROPOLITAN MUSICAL BUREAU, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Photo by Columbia Records

LILY PONS,

coloratura soprano of the Metropolitan Opera, photographed with Edward Wallerstein, president of Columbia Recording Corporation, immediately after the signing of a contract to record exclusively on Columbia Masterworks records. The first Columbia record by Miss Pons will be released in the fall.

50,000 Hail Milwaukee Finale

MILWAUKEE, WIS.—With a final audience of 50,000, attracted to the concert by James Melton, tenor, and Francia White, soprano, the outdoor music season in Washington Park sponsored by the county park commission, ended a record series.

More than 2,000 tickets were sold this year than last; 12,483 was the largest paid attendance, that for the White-Melton program, and a total of 63,274 persons invested in the concerts for tickets, according to Don Griffin, program director.

The Grace Moore concert, says Mr. Griffin, brought the county music fund a return of $5,600 for the one night. Miss Moore did her part with lightning flashing and thunder rolling, sang through her program and the threatening storm passed around, scarcely an onlooker leaving.

Another very successful concert was that by John Charles Thomas, baritone, who was in splendid form and sang perhaps the longest program of the season. After his announced numbers, the audience kept him for almost an hour while he regaled them in his best manner and voice with favorite ballads. His concert was a triumph, the Wisconsin Symphony orchestra, directed by Jerzy Bojanowski, sharing in the honors. Mr. Bojanowski has perfected a smooth working organization which can cope with every demand of soloists.

Mr. Griffin announces that negotiations are proceeding to line up next season's program, and it is hoped to be able to present Lawrence Tibbett, baritone; Risë Stevens, soprano; Alec Templeton, pianist; Richard Crooks, tenor, and Lily Pons, soprano, whose audience record set last season has not yet been topped in this series.

J. McC.

Cape Cod Institute Holds Annual Mozart Festival

EAST BREWSTER, MASS.—The annual Mozart Festival of the Cape Cod Institute of Music was given at the Institute and the Orleans High School. Martha Atwood Baker, founder-director of the Institute, supervised the festival. Jo Hawthorne conducted the orchestra, drawn from major ensembles and William Baker, ballet director, was in charge of the dances.

Excerpts from Don Giovanni, the operetta Papageno, a ballet production, Pastorale, based on Mozart music and orchestral concerts made up the program. Mme. Baker and Hans Nathan lectured on Mozart and opera and a junior master class was conducted by Ilse Huebner, composer-pianist.

Raya Garbousova Postpones South American Tour

Following her appearance as soloist in the Haydn Concerto at Chautauqua, N. Y., Raya Garbousova, cellist, has returned to New York. Her projected tour of South America has been postponed until next season. Miss Garbousova, who summered in the Berkshires, was soloist last season with the Chicago Women's Symphony, Izler Solomon conducting; with the Minneapolis Symphony, Dimitri Mitropoulos directing; and with the National Symphony, Hans Kindler conducting, in the Brahms Double Concerto with Antonio Brosa, violinist. She also concertized in Puerto Rico, where she returns this season, and at the Diaz Musicales, and for the Haarlem Philharmonic, both in New York.

GINA VALENTE,

eight-year-old pianist, during the summer appeared in Welch, Va., Montgomery, W. Va., Easton, Penna., Newark, N. J. and Washington, N. J., with the Männerchor, and was featured on the Major Bowes Hour.

VYTAUTAS BACEVICIUS
PIANIST—COMPOSER
Suite 703, 119 West 57th Street, New York City

ALBERT COATES
COMPOSER and CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

RACHMANINOFF
NBC CONCERT SERVICE
RCA Bldg., New York City

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*

INSTITUTE OF MUSICAL ART
Thirty-seventh Season
George A. Wedge, *Dean*

FACULTY

PIANOFORTE
Katherine Bacon, Gaston M. Dethier, Lonny Epstein, Carl Friedberg, James Friskin, Alton Jones, Muriel Kerr, Frances Mann, Gladys Mayo, Annabel F. McKellar, Henriette Michelson, Arthur Newstead, Gordon Stanley

SINGING
Lucia Dunham, Evan Evans, Nora Fauchald, Hardesty Johnson, Lillie Sang-Collins, Belle Julie Soudant, Bernard Taylor

ORGAN
Lilian Carpenter, Gaston M. Dethier

VIOLIN
Harold Berkley, Louis J. Bostelmann, Sascha Jacobsen, Edouard Dethier, Conrad C. Held, Dorothy Minty, Mischa Mischakoff, Ronald Murat

VIOLONCELLO
Willem Willeke

HARP
Marcel Grandjany

ORCHESTRA INSTRUMENTS
Georges Barrère, Arthur Christmann, Ernest Clarke, Fred Geib, Saul Goodman, Simon Kovar, Bruno Labate, Arthur Lora, Lorenzo Sansone, Harold C. Smith, William Vacchiano, Ernest Williams, Jan A. Williams, Frederick Zimmermann

THEORY AND COMPOSITION
Igor Buketoff, Pauline Corliss, Dorothy Crowthers, Judson Ehrbar, Ada Fisher, Vittorio Giannini, Louise Pott Havens, Isabel Lehmer, Bronson Ragan, Adolf Schmid, Beatrice H. Schneider, Julia Smith, Ruth Van Doren, George A. Wedge, Helen W. Whiley

ENSEMBLE
Louis J. Bostelmann, Rudolph Gruen, Emanuel Zetlin

CHORUS: Igor Buketoff
BAND: Arthur Christmann
ORCHESTRA: Willem Willeke

ACADEMIC AND EDUCATION COURSES
John Ballantyne, Anne H. Berger, Irwin Freundlich, George H. Gartlan, Patricia Hagman, Pierre V. R. Key, Eugene Lambert, Lucy M. Morrison, Roland Partridge, Lawrence Perry, Nelly Reuschel, Blanche Shattuck, Edwin J. Stringham, Diana Toledo, Paula Vaillant, René Vaillant, Peter J. Wilhousky

For Catalogue Address
120 Claremont Avenue — Box 496 — New York City

Festival Is Maryland Feature

BALTIMORE, MD.—Five Sunday night concerts were heard at the Peabody Conservatory of Music in connection with its summer school. The first was given by Charles Courboin, the Belgian organist; the second by Reinald Werrenrath, baritone; the third, by Pasquale Tallarico, pianist, and the fourth by Frank Gittelson, violinist, all members of the faculty. The concerts were free to the public, which responded both in numbers and in enthusiasm.

For the fifth and concluding recital of the series, Frederick R. Huber, manager of the Summer School, announced an All-Star program including Messrs. Courboin, Werrenrath, Tallarico and Gittelson, plus Frank Bibb, member of the Peabody faculty.

Six concerts were given in the air-cooled auditorium of the Baltimore Museum of Art by the Pro Musica String Quartet, assisted by Richard Goodman, pianist. The programs included interesting novelties. Attendance increased during the series, the first of its kind given during the summer in this city.

The annual musical lawn party on the grassy slopes in Druid Hill Park delighted a large audience. Music was supplied by the Municipal Band of Baltimore, Robert V. Lansinger, conductor, and the City Park Band, under Osmar Steinwald. The soloists were Katherine Harris, soprano, and Charles Harris, baritone. Following custom, Frederick R. Huber, municipal director of music and host of the lawn party, brought down Kenneth S. Clark to direct the community singing. These parties were started in 1925.

The Mountain Choir Festival marked its eighth season at Mountain Lake Park in Western Maryland. In a two-day festival, a massed choir of 300 voices was heard, the members being drawn from the surrounding states. The Rev. Felix G. Robinson directed the elaborate festival which is being held this year in conjunction with a revival of the old Maryland Chautauqua. Marjorie Lehman, of Baltimore, was the only soloist featured and sang Mozart's Alleluia and Malotte's The Lord's Prayer.

GUSTAV KLEMM.

YELLA PESSL,
harpsichordist and Bach interpreter, relaxing at the beach. Last season this artist was heard in more than 200 recitals over the Columbia Broadcasting System.

Di Filippi Returns to Post at University of Miami

Arturo Di Filippi, who conducted master classes in Hollywood during the summer, has returned to his post as head of the singing department of the University of Miami. He again directs the Opera Guild of Miami and plans to present Pagliacci this season with himself in the leading role. On Aug. 20 he was soloist with the Southern California Symphony Orchestra.

Mr. Di Filippi states he has been appointed talent scout in Florida for Rudy Vallee, and one of his own pupils has received a film contract for the spring.

Whittemore and Lowe Booked for Fall-Winter Dates

Whittemore and Lowe, duo-pianists, will fulfill many engagements during their fall and winter tour. Among these is an appearance at the Toledo Art Museum; a joint recital with Elsie Houston, Brazilian soprano, at the University of North Carolina; another with Miss Houston on the Philadelphia Forum Series and on Zorah B. Berry's series in Buffalo.

Mary Howe's Scores Heard

Works by Mary Howe, American composer, have been widely featured during the summer. Antonia Brico conducted the National Symphony Orchestra in her American Piece at a Watergate concert in Washington, D. C.; Germaine Bruyere, soprano, sang several of her songs in a broadcast from Montreal in the Serenade for Strings, conducted by Deslaurier; with Anne Hull, the composer played a program of her two-piano numbers for the Cape Cod Art Association; and this month Dr. Hans Kindler will conduct the Montreal Symphony in her Stars. The last work will be broadcast.

ALICE WIGHTMAN,
pianist and accompanist, opens her New York studio on Sept. 15 for coaching and accompanying. Miss Wightman will present lecture-recitals this season with her recorded accompaniments illustrating her talks.

Mildred Dilling's Season Concludes in Havana

Her trip to Hawaii completed an active schedule for Mildred Dilling, harpist, which has kept her on tour from Sept. 17 when she appeared in Newcastle, Ind. Other engagements were in Marion, Ind., Goldsboro and Wilson, N. C., Norwich, N. Y., Cambridge, Mass., Wooster and Lancaster, O., Muskogee, Okla., Eldorado, Kan., Greeley, Okla., Dodge City, Ia., Ellensburg, Utah, Astoria, Ore., Eureka and Marysville, Calif., Clovic, N. M., Enid, Okla., St. Charles and Chillicothe, Mo., Faribault, Minn., Valley City, N. D., Indianapolis, Ind., Youngstown, O., Ottawa, Kan., Sioux City and Boone, Ia., Buckhannon, W. Va., Waynesboro and Towanada, Penna., Chicago, Boston, and Lakeville, Conn.

NBC CONCERT SERVICE
George Engles, Managing Director
RCA Building, New York, N. Y.
Season 1941-1942

MAURICE ABRAVANEL
CONDUCTOR
Management: NBC CONCERT SERVICE
RCA Building, New York City

KURT BAUM
TENOR—Metropolitan Opera
Management: NBC Concert Service
RCA Bldg., New York City

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt.: NBC Concert Service, RCA Bldg., N. Y.

JEAN DICKENSON
COLORATURA SOPRANO
NBC CONCERT SERVICE
RCA Building, Radio City, New York

KREISLER
NBC CONCERT SERVICE
RCA Bldg., New York City

Luboshutz and Nemenoff
RECITALS FOR TWO PIANOS
Management: NBC Concert Service
RCA Building, New York City

MOBLEY LUSHANYA
SOPRANO
Management: NBC Concert Service
RCA Bldg. New York

LUCILLE MANNERS
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York City

MELCHIOR
Management: NBC Concert Service
RCA Bldg., New York, N. Y.

JARMILA NOVOTNA
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York

EZIO PINZA
BASSO
METROPOLITAN OPERA
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

Salzedo Concert Ensemble
SALZEDO LE ROY
SCHOLZ SALZEDO
Mgt. NBC Concert Service, RCA Bldg., N. Y. C.

MARGARET SPEAKS
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York City

BEVERIDGE WEBSTER
PIANIST
Management NBC Concert Service,
RCA Building, New York

WGN CONCERTS
Season 1941-1942:

JOSEPHINE ANTOINE
COLORATURA SOPRANO—METROPOLITAN OPERA
Columbia Records
WGN CONCERTS, Hollywood-Chicago-New York

Michael Bartlett
TENOR—Concert, Opera, Radio, Screen
WGN CONCERTS
Hollywood Chicago New York

EMMA BOYNET
PIANIST
WGN CONCERTS
Hollywood Chicago New York

Dougherty & Ruzicka
DUO-PIANISTS
"Complete technical mastery and communicative zeal." —*N. Y. Herald Tribune*
WGN CONCERTS, Hollywood-Chicago-New York

EDWARD DUDLEY
TENOR ROBUSTO
WGN CONCERTS
New York Chicago Hollywood

MAURICE EISENBERG
CELLIST
WGN CONCERTS
New York Chicago Hollywood

JANET FAIRBANK
SOPRANO
WGN CONCERTS
New York Chicago Hollywood

SASCHA GORODNITZKI
PIANIST
WGN CONCERTS
Hollywood Chicago New York

STEPHAN HERO
VIOLINIST
WGN CONCERTS
Hollywood Chicago New York

STEVEN KENNEDY
AMERICAN BARITONE
WGN CONCERTS
Hollywood Chicago New York

MARIA KURENKO
INTERNATIONALLY FAMOUS SOPRANO
Opera — Concert — Radio
WGN CONCERTS, Hollywood, Chicago, New York

Jose Yves LIMANTOUR
CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

FRANCISCO NAYA
TENOR
WGN CONCERTS
Hollywood Chicago New York

EGON PETRI
PIANIST
WGN CONCERTS, Hollywood-Chicago-New York
Steinway Piano Columbia Records

OSSY RENARDY
VIOLINIST
WGN CONCERTS
Hollywood Chicago New York

ALICE TULLY
DRAMATIC SOPRANO
WGN CONCERTS
Hollywood Chicago New York

KATHRYN WITWER
WGN CONCERTS
AMERICAN LYRIC SOPRANO
Hollywood Chicago New York

Peabody Conservatory Lists Winter Plans

Reginald Stewart, New Director, Heads School

BALTIMORE.—Nearing the three quarters of a century mark, the Peabody Conservatory of Music opens its 74th season on Oct. 1. A new director, Reginald Stewart, will be in charge this year.

Competitive examinations for the 12 free three-year scholarships will be held before the departmental faculties on Sept. 18, 19, 23, 25, 27 and 29. Examinations for the yearly scholarships will be conducted on Sept. 19 and 20. Students from accredited schools of music are eligible on presentation of a transcript showing the courses taken.

Examinations for advanced standing will be held on Sept. 25 and 26 and a placement test in elementary theory, for all new students, will be given on Sept. 30.

Piano and violin scholarships are open to candidates under 21 years of age; organ, cello, viola, voice, composition and school music to those under 25.

Scholarship students are permitted to apply their scholarship years to courses leading to a teacher's certificate, artist diploma, or bachelor of music degree. A student may complete the courses for a teacher's certificate within the three year period but since achievement is stressed, a longer or shorter time may be needed. The number of scholarships, according to Frederick R. Huber, depends upon the talent offered.

Virginia Blackhead is in charge of the preparatory department where pupils are accepted at any stage of training in the subjects taught. All regular students in this department are also admitted to certain supplementary classes without additional fees and upon completion of the work may be admitted to conservatory work.

IN THE BERKSHIRES.

Reading from the right, Gregor Piatigorsky, cellist; Lea Luboshutz, violinist; Pierre Luboshutz and Genia Nemenoff, duo-pianists, who entertained the group at their summer place; and John Ortiz, manager of the Baldwin Piano Company.

Baltimore Public Revels in Outdoor Music

BALTIMORE, MD.—"Musical Echoes of Yesterday," a summer concert presented at the Homewood Stadium of Johns Hopkins University by the Municipal Department of Music, Frederick R. Huber, director, was heard by an overflow audience of 15,000.

The singers were Henriette Kern, soprano; Melva Forsythe, contralto; Jeffrey Gould, baritone; Robert Beam and William Christopher, tenors; and Richard Sharretts, bass-baritone. The Municipal Band of Baltimore was directed by Robert V. Lansinger. A special script was written for the concert by Broughton Tall and read over the amplification system by John Wilbourn. The vocal arrangements were made by Gustav Klemm, who rehearsed the singers.

The Pro-Musica Quartet gave a summer series at the Baltimore Museum of Art. The group consists of Millard Taylor and Jeno Sevely, violinists; Harold Nissenson, viola; Mischa Niedelman, cello, and Richard Goodman, pianist. Six concerts were given.

Students' recitals were presented by the vocal studios of George Bolek and Elsa Baklor. The Bolek recitals were heard on two evenings at the Mt. Vernon Club, and Mrs. Baklor's program included a vocal ensemble directed by Abram Moses at Ridgeley Hall with superb effect, as well as solos.

G. K.

VICTOR BABIN and VITYA VRONSKY,

duo-pianists, open their new tour on Oct. 14 in East Lansing, Mich. During the summer they appeared on Bing Crosby's radio program, and gave a recital in St. Francis Auditorium for the benefit of the Santa Fe Maternal Health Centre. Mr. Babin also was heard in the same auditorium in a Bundles for Britain benefit in a performance of Mr. Babin's Konzertstück for violin and piano with Henri Temianka, violinist; Nikolai Graudan, cellist and Joanna Graudan, pianist. Darius Milhaud is writing a two-piano concerto for Vronsky and Babin.

Paderewski's Hands Shown in Picture by I. J. Muller

A picture of the hands of the late Ignace Jan Paderewski, showing the pianist clasping a rosary, and painted by Prof. I. J. Muller, R. A. M., is being exhibited at his studio, 204 Central Park South, New York. The proceeds are being donated by the noted painter and etcher as a benefit for the Paderewski Memorial Fund.

Photo © by G. Maillard-Kesslère

CAROLINA LAZZARI

opens her fall classes at her New York studios on Sept. 15. She attended the recent American debut of her artist-pupil, Elda Ercole, in the operatic series at Randall's Island, N. Y.

Novotna and Bonelli Engaged for Puerto Rico Opera

Jarmila Novotna, soprano, and Richard Bonelli, baritone, of the Metropolitan Opera, have been engaged for the Puerto Rico opera season in October. Mme. Novotna sings in Faust, La Boheme and Manon. Mr. Bonelli will be heard in Faust, Manon and Masked Ball.

Jan Peerce

JAN PEERCE

Tenor

Is Singing

*BECAUSE
THE SONG OF SONGS
A LITTLE LOVE, A LITTLE KISS

*All from the famous "Chappell Ballads"
Send for free thematic catalog.*

*Recording

CHAPPELL & CO., INC. RKO Building New York, N. Y.

COLUMBIA CONCERTS CORPORATION

CROOKS

CARTER

CASTAGNA

CORDON

DILLING

McCHESNEY

NOVAES

STEBER

STEN

TEMIANKA

TRAVERS

WATSON

DIVISION
HAENSEL & JONES
113 WEST 57TH ST., NEW YORK

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Music Periodicals Corporation

119 WEST 57TH STREET NEW YORK

Telephones: CIrcle 7-4500-1-2-3-4-5-6

Cable Address: Musicurier

GEORGE H. HILBERT
President and General Manager

LEONARD LIEBLING, *Editor* ALFRED HUMAN, *Managing Editor*

René Devries, Chicago; *Irving Schwerké*, *Associate Editors*

CHICAGO AND MIDDLE WEST HEADQUARTERS.
René Devries, in charge; 220 South Michigan Ave., Chicago. Phone Harrison, 6110.

HOLLYWOOD BUREAU.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

EUROPEAN OFFICES:—Closed for the duration of the war.
LONDON, ENGLAND: Hugh Liversidge, British Representative, c/o American Embassy.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Lt., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

NEW YORK SEPTEMBER, 1941 No. 3039

Changes in the National Broadcasting Company include the projected sale of the Concert Service to interests headed by Daniel Tuthill and M. H. Aylesworth, the resignation of Toscanini as conductor of the NBC Symphony Orchestra and the appointment of Stokowski as his successor. American musical structures are being significantly remolded at the outset of the new season.

A Musical Boom Season

The old earth turns despite the violence that men conjure up on it. Again a music season impends. There is a new stir in the cities. Musicians are back. Tuning of instruments, the sound of last-moment vocalises, choral outpourings assail the ear. The managerial officers hum with activity. What will be the story written at the end of it?

A phenomenal musical expansion is shaping in the United States. It is the center of the artistic as well as the economic world today. The pouring of great new revenues into circulation, a new-found fluidity of national resources, have their effect in the birth of new projects, unchaining the great initiative that is America's.

The presence of most of the leading artists of the world makes for a unique situation here. While many concert halls and opera theatres of Continental Europe languish, our own are awakening to new activity. New opera companies spring up; enterprise is seen in the plans made by established groups. This is reflected in the summary of operatic plans published elsewhere in this issue.

Musically, America is on the threshold of a new golden age in its creative and educational life. There will be more to say of this as the new season gets under way.

Orchestras and the American Composer

The fluctuating index of performances for works by composers of the United States by our leading symphony orchestras is vividly shown by the annual compilation of the National Council of Music, recently issued for the second year. This organization, headed by Edwin Hughes and including representatives from the leading musical groups of the country, is an impartial arbiter whose interest is to bring interesting facts to light concerning our music life. That the American composer shall get a fair show is, perhaps, a natural corollary of such an interest in the truth.

The NCM reports that its first survey created such nation-wide interest that it has been decided to continue these each year. Summarizing results of its 1940-41 gleanings, the report states in part:

"The number of works by naturalized Americans, plus those of foreigners living in the United States, catapulted from only 23 in 1939-40 to 114 in 1940-41. This would seem to indicate an influx of foreign composers.

"The aggregate number of works by American composers shows a decrease from 107 to 93, compared with the season of 1939-40, and there have been some striking changes in the positions of some of the orchestras in regard to the number and percentage of such works.

"The Detroit Symphony, which headed the list in the number of such performances in 1939-40, has dropped to last place. The Chicago and Indianapolis Orchestras continue their former fine showing of native compositions, and to these organizations must now be added the National Symphony of Washington, D. C. Cincinnati has advanced to third place, and Boston has declined to fourth."

Surprising gains have been made in several other quarters, notably by the New York Philharmonic-Symphony, which once held the reputation of extreme conservatism where the American composer was concerned, but now can boast of having—in its extensive season of more than 100 concerts—produced 26, the largest number of works by native, naturalized and resident composers given by any major orchestra in the last year.

The complete tables are as follows:

COMPOSITIONS PERFORMED AT THE REGULAR SUBSCRIPTION CONCERTS OF THE SIXTEEN MAJOR SYMPHONY ORCHESTRAS OF THE UNITED STATES IN THEIR HOME CITIES, SEASON 1940-1941:

	COMPOSER			
ORCHESTRA	Foreign-born	American-born	*Naturalized	Total
Boston	63	7	12	82
Chicago	160	12	11	183
Cincinnati	93	8	9	110
Cleveland	60	3	3	66
Detroit	59	1	3	63
Indianapolis	40	10	6	56
Kansas City	58	3	2	63
Los Angeles	28	2	6	36
Minneapolis	54	3	7	64
New York Philharmonic-Symphony	140	7	19	166
Philadelphia	99	6	11	116
Pittsburgh	71	6	4	81
Rochester	80	5	3	88
St. Louis	70	3	6	79
San Francisco	62	6	6	74
Washington (National Symphony)	70	10	6	86

These figures do not include repeated performances of the same work.
*Or foreign-born and living in the United States.

POSITION OF ORCHESTRAS IN REGARD TO THE NUMBER OF WORKS BY AMERICAN-BORN COMPOSERS PERFORMED DURING THE SEASON 1940-1941 AT THE REGULAR SUBSCRIPTION CONCERTS:

Position	Orchestra	Number of Works
1	Chicago	12
2	Washington (National Symphony); Indianapolis	10
3	Cincinnati	8
4	New York Philharmonic-Symphony; Boston	7
5	Philadelphia; Pittsburgh; San Francisco	6
6	Rochester	5
7	Cleveland; Kansas City; Minneapolis; St. Louis	3
8	Los Angeles	2
9	Detroit	1

POSITION OF ORCHESTRAS IN REGARD TO THE NUMBER OF WORKS BY AMERICAN-BORN AND NATURALIZED COMPOSERS, PLUS THOSE OF FOREIGN COMPOSERS LIVING IN THE U. S. A., PERFORMED DURING THE SEASON 1940-1941 AT THE REGULAR SUBSCRIPTION CONCERTS:

Position	Orchestra	Number of Works
1	New York Philharmonic-Symphony	26
2	Chicago	23
3	Boston	19
4	Cincinnati; Philadelphia	17
5	Washington (National Symphony); Indianapolis	16
6	San Francisco	12
7	Minneapolis	10
8	St. Louis	9
9	Los Angeles; Rochester	8
10	Cleveland	6
11	Kansas City	5
12	Detroit	4

Cartoon by Edgar Allen, Jr.

"John promised me he'd never become a pianist—and he's kept his word!"

PERCENTAGES OF WORKS BY AMERICAN-BORN COMPOSERS PERFORMED DURING THE SEASON 1940-1941 AT THE REGULAR SUBSCRIPTION CONCERTS OF EACH ORCHESTRA:

Position	Orchestra	Percentage
1	Indianapolis	17.8
2	Washington (National Symphony)	10.6
3	Boston	8.5
4	San Francisco	8.1
5	Pittsburgh	7.4
6	Cincinnati	7.1
7	Chicago	6.6
8	Rochester	5.7
9	Los Angeles	5.6
10	Philadelphia	5.2
11	Kansas City	4.8
12	Minneapolis	4.7
13	Cleveland	4.5
14	New York Philharmonic-Symphony	4.2
15	St. Louis	3.8
16	Detroit	1.6

PERCENTAGES OF WORKS BY AMERICAN-BORN AND NATURALIZED COMPOSERS, PLUS THOSE OF FOREIGN-BORN COMPOSERS LIVING IN THE U. S. A., PERFORMED DURING THE SEASON 1940-1941 AT THE REGULAR SUBSCRIPTION CONCERTS OF EACH ORCHESTRA:

Position	Orchestra	Percentage
1	Indianapolis	28.6
2	Boston	24.5
3	Los Angeles	22.2
4	San Francisco	16.2
5	Washington (National Symphony)	16.0
6	Cincinnati	15.5
7	Philadelphia	13.8
8	Chicago	12.6
9	Pittsburgh	12.3
10	New York Philharmonic-Symphony	11.8
11	St. Louis	11.4
12	Minneapolis	10.9
13	Cleveland	10.0
14	Rochester	9.1
15	Kansas City	7.9
16	Detroit	6.3

TOTAL NUMBER OF COMPOSITIONS PLAYED BY ALL ORCHESTRAS, WITH PERCENTAGES OF WORKS BY FOREIGN, AMERICAN AND NATURALIZED COMPOSERS:

	Foreign-Born	American-Born	Naturalized or Living in the U. S.	Total
Season 1940-1941	1207 (85.5%)	92 (6.5%)	114 (8%)	1413
Season 1939-1940	1257 (90.3%)	111 (8%)	23 (1.7%)	1391

These figures do not include repeated performances of the same work.

The National Music Council states that it is prepared to give information on the availability for performance of any American orchestral composition, and to submit lists of such music.

With all the other media of publicity now open to composers, no conductor can plead that he is unaware of the extent and variety of composition in this country.

We commend the services of the National Council of Music to conductors who are thinking about arranging their programs for the coming season. If they have already done so, it may not be too late to slip an interesting score or two into those lists which otherwise might have the dull, repetitive aspect of endless staples unrelieved by a bright, contemporary garnishing.

VARIATIONS

By Leonard Liebling

Not long ago the Musical Courier published a letter from its former Berlin representative, Arthur M. Abell, reporting that Eleanora Nikisch, (daughter of the famed conductor) and her two children were stranded in Italy without money, while her husband (a brother of the late Kurt Schindler) languished in an Italian concentration camp for being a Jew.

Now comes the welcome news that the entire family has been succored chiefly through the efforts and financial assistance of one man in America. The Schindlers are all in this country, living with a relative, Miss Irma Groell, at Red Bank, N. J. There was some trouble about landing here, owing to passport formalities, but again the same good angel stepped in and influenced a prominent Washington official to get the Schindlers out of Ellis Island.

Let the New York *Times* go on with the story: "That friend—and he was also the one who put up most of the money to bring them here—was a man who, when he was young had derived great benefit, both as a conductor and as a human being, from the friendship of Arthur Nikisch. It was Serge Koussevitzky."

* * *

It is good to hear from Josef Hofmann that the rumors of his serious illness, published in Eastern papers, are entirely unfounded. He writes from his Los Angeles home under recent date: "Thanks for your concern, but I have no idea how those stories got spread around. The fact of the matter is that a few weeks ago I had a fall and injured my knee. Not even the result of a highball, as I had been imbibing only perfectly common *aqua purissima!* A shame! I am completely restored now and again able to use my left 'pedal'."

* * *

All of us who knew the late Arnold Volpe, violinist, teacher, founder of the Stadium Concerts, and conductor of the Miami Orchestra, admired him as a musician and loved him for his gentleness and modesty. But most of his friends were not aware that he also had a fine and fluent talent for composition, especially in song-writing. It has come to light posthumously in two volumes from his pen, Three Inventions and Eleven Fugues for piano (Galaxy Music Corporation) and a Memorial Edition of Twenty-One Songs with piano accompaniment (Carl Fischer, Inc.).

The piano pieces are splendid contrapuntal studies in the Bach idiom, smoothly fashioned, musically attractive, and not difficult for players of medium accomplishments.

However, the songs stand out more importantly, and it is surprising that no publisher signed up Volpe during his lifetime as a regular writer for the voice. In this collection of twenty-three examples he provides a wealth of amiable melody, variety of moods, everything eminently singable and underlaid with well characterized accompaniments. Had Volpe lived in England he would have been one of the most eagerly sought contributors of material for the typical Ballad Concerts over there, as his songs are entirely in the best ballad tradition, free from any crassness or eccentricity of radical modernism.

I wish I had space to go more into detail about the separate songs, religious, lyrical and dramatic, but it must suffice to say merely that the collection invites early attention on the part of singers and vocal teachers.

* * *

And speaking of singing teachers, Solon Alberti is herewith thanked for sending the clipping from the Memphis Commercial Appeal of July 12, in which Robert Gray reports that at an NBC Summer Symphony concert, 11-year old Lorin Maazel "conducted Mozart's Symphony in G minor by Mozart." Mr. Alberti asks: "Isn't he mistaken as to the composer?"

* * *

Dorothy Thompson the commentator, opines that the real reason for the Nazi-Russo rapprochement (before the two nations went at each other's throats) was Hitler's belief that as a result England would get out of the war and therefore he sent Hess to the Isle to use persuasion toward that end.

Miss Thompson goes on thusly with her argument: "Were the same political brains ruling England that ruled it up until two years ago, exactly that would have happened. The two revolutions and the two bogeys of Europe and the West would have been encouraged to eat each other up, and Hitler would have emerged in the role of the White Knight saving the world from Bolshevism, which is the act he wants to put on. After he has played all the other dramas in the 'Ring' he would like to close with 'Parsifal'. But there are brains in England and there are brains in Washington, and the move is too transparent."

* * *

Joseph Schuster, solo cellist of the New York Philharmonic, is not too busy vacationing to forget the dearth of good Summer copy for Variations, and so he sends along the following letter he received last month:

302 Bowie Avenue, Mart, Texas.

Dear Joseph:

I play a Saxophone in the Mart High School band in Texas. I learned that you play in the best music organization in the world, and I thought that you could give me some helpful hints. My name is Schuster too. I would like to make your acquaintance. If you wish, I would like to receive a personal letter from you, telling me about music.

Yours truly,

MORGAN SCHUSTER

* * *

"Musical man-bites-dog news comes from Walworth, N. Y. Mrs. Theron Forbes, music teacher at the local High School, resigned from the institution and her pupils paraded in protest! . . . Remarkable tidings too from Bowling Green, Va. There Mrs. Caresse Crosby Young owns historic Hampton Manor, originally designed by Thomas Jefferson. One of Mrs. Young's recent house guests was Surrealist Salvador Dali, famous for his paintings of weeping telephones and melting watches. The hostess asked him to landscape her place with some of his characteristic touches and so he installed a number of giant daddy-long-legs with the heads of women, a fountain that sprays perfume, and a lily pond in the middle of which is a grand piano!"

The foregoing items have been garnered by Edna Horton, of the Musical Courier staff, who asks: "Why didn't Dali also supply a chorus of frogs trained to croak in modern harmony?"

* * *

Mana-Zucca is fast becoming the Czerny of our time—not as a writer of Etudes but as the composer of innumerable opuses.

Her Opus 182 is on this desk. It is called My Musical Calendar and consists of 365 piano pieces (in 12 Books) one for each day in the year.

The collection is amazingly fertile in ideas and characterization, with melody predominant, but many curtseys to modernized harmony. The titles too are striking, covering a wide range of fields including American geography and history. Some of the best pieces are about California, Florida and New York City. In the last-mentioned set I like particularly the New York Fugue (on the theme of The Sidewalks of New York and dedicated to ex-Governor Alfred E. Smith) and a group of three conceits called Torn-Up Streets, More Torn-Up Streets, And More Torn-Up Streets. Other clever fancies in the New York section are Terrific Traffic, Harlemites, Columbus Circle Orators, The Ghetto, Wall Street, Rockefeller Center and Sky Scrapers. (Congress Music Publications, Miami, Fla.)

* * *

I had my first direct acquaintance with the Berkshire Festival this summer and came away deeply impressed with the place, the performances and their value in the artistic future of America. Musical Courier readers have read much in these columns about the picturesque beauties of Tanglewood, and of course they are familiar with the abilities and personality of Serge Koussevitzky, therefore no further data need be added at this moment along those lines. That musician has done a great thing in bringing the Festival and the Tanglewood schools to their present high standing and success. As now carried out, the project has higher attainment than any of the famed European festivals, with the possible exception of Salzburg, where also pedagogy and public performances were combined.

* * *

Gene Fowler, the novelist, confides: "The other day I told A., a pianist, that B., another pianist, had said some pleasant things about him. A. answered, 'Then he must think me dead, for he never speaks well of any living colleague'. Fine bunch, those piano panthers!"

Why, Gene, how can you? Some of my best friends are pianists.

* * *

Add Wrong Captions Department: Lajos Shuk, of Hollywood, communicates, "Opening the August 14 issue of the Hollywood *Citizen-News*, I find the attached photo and description. And was I surprised at the picture of the 'stagehand'! The only thing left is for the Stagehands' Union to protest. For, of course, the interested listener to Mayor LaGuardia's leading, is none other than my esteemed colleague, Hans Kindler, conductor of the National Orchestra in Washington:

THE WATCH ON THE POTOMAC

Wearing an expression of rather dubious enjoyment, a stagehand watches New York's Mayor Fiorello LaGuardia rehearse the National Symphony Orchestra which performed on the Potomac recently. The "Little Flower," who's also national civilian defense director, was guest conductor, conducting the national anthem and two Sousa marches.

Associated Press Photo

The social phase of the new season opened early, Aug. 31 being the date, and the Barberry Room of the Hotel Berkshire the locale. The occasion was the honoring of the glamorous Gladys Swarthout and the *bon vivant* of the composers' division, Deems Taylor. A few minutes previous to the gathering both Miss Swarthout and Mr. Taylor had been the features of the new CBS program, The Family Hour, sponsored by the Prudential Life Insurance Company.

Mr. Taylor was master of ceremonies and Miss Swarthout, again a vision to the eyes and exquisite to the ears, contributed the Connais-tu aria from Mignon and a Lecuona song and as a finale sang Loch Lomond with the audience. Other participants in the program were Ross Graham, baritone, Ray Block's chorus, and Al Goodman's orchestra. A brief musico-drama, depicting an episode in the life of Robert Schumann, was presented.

Needless to say, radio and music contributed a long list of guests, including out of town and New York critics who thoroughly enjoyed the largess of the company.

• • •

Recent torrential storms failed to daunt Helen Jepson, Metropolitan Opera soprano, when she was booked to sing at the dedication of the new outdoor theatre in the Park of Red Rocks in Denver, Colo. Her plane was forced down in Cleveland for five hours and there was another wait at Joliet, Ill., but the blonde diva arrived in time to proceed directly from the airport to the orchestral rehearsal. During her visit, Miss Jepson presented Governor Ralph L. Carr of Colorado with the insignia of the American Flying Service Foundation. Lt. John P. Maloney, also a former pilot, also received the decoration.

• • •

Dorothy Maynor, soprano, having completed her first transcontinental tour, spent some weeks near her Alma Mater at Hampton, Va., where at the 71st annual commencement, she was presented with the highest alumni award. Miss Maynor has purchased property to erect a home near Norfolk, Va., where she grew up.

• • •

Vivian Della Chiesá, prima donna of the Chicago Opera, was feted by musicians and radio personalities in the Promenade Café at Rockefeller Center on Sept. 5. Among those noted were Thomas Vinci, the host; Mr. and Mrs. Della Chiesá, Michael De Pace, the soprano's manager; Robert Weede; Mr. and Mrs. Alfred Wallenstein; Gaetano Merola, impresario of the San Francisco Opera; Robert Smith, Marks Levine, Lawrence Fitzgerald, Roy Shields and Giovanni Martinelli.

"Uninvited guests" who provided entertainment for the party were a dozen or more penguins who have been sporting in the pool at Rockefeller Center this summer.

U. of Michigan Plans Series to Include Oratorio

ANN ARBOR, MICH.—In addition to the long list of concerts by eminent artists and orchestras, the University of Michigan Musical Society, Dr. Chas. A. Sink, president, will present the traditional performance of Handel's Messiah on Dec. 14 by the University Choral Union and symphony orchestra under the baton of Thor Johnson.

The forty-ninth annual May Festival has been scheduled for May 6, 7, 8 and 9 next year.

Rudolph Reuter's Summer Activities

Rudolph Reuter was invited to the University of North Carolina for a tenday master class and forum session. He has led sessions of this kind in various parts of the country: in Los Angeles for many summers, for conventions of state music teachers' associations in Ohio, Nebraska, and Minnesota. The pianist will also give a recital in connection with this session. Besides teaching during the summer session at the American Conservatory of Music in Chicago, Mr. Reuter gave a recital there.

THE FIGUEROA QUINTET RETURNS FROM PUERTO RICO

and will be heard this fall under the direction of Tenney Management. Left to right: Narciso Figueroa, pianist; Jose and Kachiro, violinists; Rafaelo, cellist; and Guillermo, violist. The New York recital of the Quintet will be given at Town Hall on Jan. 30.

I See That

Elizabeth Bolek and Charles David Harris were chosen as soloists for the Municipal "Lawn Party" in Baltimore, Md., both last year and this. These concerts are given by the combined bands of the Municipal Department of Music, of which Frederick R. Huber is director, and are attended by some 45,000 each season. Both singers are pupils of George Bolek.

• • •

Eleanor Berger, mezzo-soprano, was presented in a recent program over WNYC by Mu Phi Epsilon in songs by American composers.

• • •

Arpad Sandor, following his tour as accompanist for Dorothy Maynor, went to Bread Loaf, Vt., to continue his teaching and coaching activities. He reopens his New York studio this month.

• • •

Dorothy Sarnoff, soprano, sang numbers by Scarlatti, Pergolesi, Bishop, La Forge, Beach, Bizet, Dvorak and Rachmaninoff, at the second in the series of recitals of the Onteora Club in Tannersville, N. Y. Lester Hodges was at the piano.

• • •

Germaine Bruyere was heard recently on the Hemisphere Revue over NBC and also appeared on the Canadian Broadcasting Corporation from Montreal in two programs.

• • •

Leonard MacSwayne, pianist, was soloist recently over WNYC in Mozart and Turina numbers with the Amsterdam String Ensemble, Enrico Maurino, conducting.

• • •

Avis Bliven Charbonnel, pianist, following two lectures recently at the Art Museum, Newport and at the State Teachers College, New Haven, Conn., participated in the Mozart Festival at East Brewster, Mass., of the Cape Cod Institute of Music.

• • •

George Wehner's first piano concerto was premiered on Aug. 31 by the New York City Symphony, Eugene Plotnikoff conducting, over WNYC, with Greta Lederer as soloist.

• • •

William Hacker appeared in the dual role of conductor and pianist at the second concert, on Aug. 24, of the Lake George Symphony Orchestra, Bolton Landing, N. Y. Two American numbers, by Henry Holden Huss and Samuel Barber, were on the program.

• • •

Jean Dickenson, soprano, on Aug. 29 sang for the Royal Canadian Air Force in Toronto.

• • •

Laszlo Halasz, artistic and musical director of the St. Louis Grand Opera Association, conducted the NBC Symphony on Aug. 30.

• • •

Eugene Ormandy will present the world premiere of Benjamin Britten's piano concerto, Diversions on a Theme, on Nov. 14 and repeat it on Nov. 15 with Paul Wittgenstein as soloist.

• • •

Maria Marova, soprano, and Paul Stassevitch, violinist, gave a musicale for the benefit of the USO at North Salem, N. Y., this summer.

• • •

Desi Halban, soprano, is being heard in weekly programs over WEAF. She also gave recitals over the Canadian radio from Montreal. Her Town Hall, New York, debut was made last season.

• • •

After summering in Gloucester, Mass., Marcel Hubert, cellist, starts another transcontinental tour in October which includes a recital on Nov. 15 at Washington Irving H. S., under the auspices of the Peoples Symphony Concerts.

• • •

Ezio Pinza, Metropolitan Opera bass-baritone, appears in Faust this month in Havana. Stella Roman, soprano of the same company, has been engaged for Tosca there.

• • •

William Hain, tenor, makes three appearances with the New York Philharmonic-Symphony, Bruno Walter conducting, in November.

• • •

Zinka Milanov, dramatic soprano of the Metropolitan, appeared in Il Trovatore and Otello at the Teatro Colon, Buenos Aires, during the season there and also was heard under Toscanini's direction in Verdi's Requiem.

HERTHA GLAZ,

contralto, far from the opera and concert stages, has been summering on a ranch at Santa Fe, N. M.

EARLY SEASON CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening.

TUESDAY, SEPT. 23
Lloyd Hickman, baritone, Town Hall (E)

FRIDAY, SEPT. 26
Henry Scott, pianist, Town Hall (E)

SUNDAY, SEPT. 28
Milo Giovanni, pianist, Town Hall (E)

MONDAY, SEPT. 29
Vladimir Padwa, pianist, Town Hall (E)

FRIDAY, OCT. 3
John Creighton Murray, violinist, Town Hall (E)

THURSDAY, OCT. 9
Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, OCT. 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Isabel French, soprano, Town Hall (E)

SATURDAY, OCT. 11
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, OCT. 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Salvator Manetto, violinist, Town Hall, 5:30
Associacion Cultural Inter-Americana Concert, Town Hall (E)

MONDAY, OCT. 13
Maxim Schapiro, pianist, Town Hall (E)

TUESDAY, OCT. 14
Philadelphia Orchestra, Carnegie Hall (E)

WEDNESDAY, OCT. 15
Michael Zadora, pianist, Carnegie Hall (E)
Abbey Simon, pianist, Town Hall (E)

Rochester Has New Teachers

Eastman School of Music Adds to Faculty

ROCHESTER.—Dr. Howard Hanson, director of the Eastman School of Music, announces two additions to the chamber music faculty in connection with the opening of the new school year. Luigi Silva, young Italian cellist, has been named an instructor of chamber music and the Gordon String Quartet have been engaged as guest instructors in string quartet playing.

Mr. Silva also will be associated with Allison MacKown, solo cellist of the Rochester Philharmonic Orchestra, as teacher of advanced cello students. He will make his home here but continue his teaching in New York at the Mannes Music School. Mr. Silva also will fulfill a limited number of concert engagements.

The engagement of the Gordon String Quartet constitutes an experiment. The members, Jacques Gordon, Samuel Wess, William Lincer and Fritz Magg, will conduct a symposium each semester and perform parts of the string quartet literature. They also will coach student quartets in the same works and take part in the school's annual Festival of American Music.

Vance Beach, a graduate of the school and a member of the Rochester Civic and Philharmonic Orchestra, has been appointed a teacher of cello in the preparatory department. Additions to the piano faculty of this department include: Charlotte Krick, also an Eastman graduate and formerly on the faculty of Muskingum College; Anna Husband, Elizabeth Watson and Wallace Gray.

Kiepura on Pacific Coast

During the summer Jan Kiepura, Chicago and Metropolitan opera leading tenor, has been appearing on the Pacific Coast. He sang before 40,000 people in the Los Angeles Coliseum for British Relief and divided honors with Conductor Albert Coates when he was soloist with the Philharmonic Orchestra at the Hollywood Bowl. The balance of the summer was spent making records for Columbia and vacationing. Kiepura recorded his own arrangement of Chopin's Prayer to Poland and Wieniawski's Kujawiak, arias from Martha and Tosca and Polish folksongs.

With his wife, Marta Eggerth, European opera and screen star, who has recently signed a contract with Metro-Goldwyn-Mayer to make several pictures, Kiepura has been furnishing their newly acquired home in Beverly Hills.

KURT BAUM,
tenor, with his dog Mona. Mr. Baum has returned to New York from appearances in opera in Mexico City.

Kreisler Donates Recordings' Receipts to British Funds

Fritz Kreisler, in a letter to the Duke of Gloucester, has turned over to the British Red Cross and the St. John Fund all royalties from his recordings for the British Gramophone. The gift was revealed in a letter to the violinist from the Duke thanking him for the "generous gifts" and expressing his happiness at Kreisler's progress "towards recovery."

Trenton Symphony Marks 20th Anniversary

TRENTON, N. J.—The twentieth anniversary season of the Trenton Symphony Orchestra, Guglielmo Sabatini, conducting, lists six concerts. The season opens on Nov. 4 and concludes on April 21. Other concerts are scheduled for Dec. 9, Jan. 20, Feb. 17, and March 17.

The ensemble of eighty musicians will have as soloists Jose Iturbi, pianist; Igor Gorin, baritone; Hilda Burke, Metropolitan Opera soprano.

American Little Symphony Auditions for Debut Appearances

The American Little Symphony of Philadelphia, formerly the Philadelphia Little Symphony, is receiving applications for appearance during the season. The organization, of 30 Philadelphia Orchestra musicians, is dedicated to creating more opportunities for young American soloists, conductors and composers wishing to make their formal debut in a large music center. Applications should be addressed to the director, Joseph Barone, at Bryn Mawr, Penna.

Mary Hill Doolittle Will Play in Benefit

Mary Hill Doolittle, cellist, appeared in the Schubert quintet this summer with the South Mountain Quartet at Pittsfield, Mass. She opens her new season of activities with a broadcast over WNYC in October in the series sponsored by Sigma Alpha Iota and on Oct. 28 will be heard with Robert Elmore, organist-pianist-composer, in a benefit for the Maple Leaf Fund at the Philadelphia Academy of Music.

Betty Humby in Canada

Betty Humby, British pianist, made her first appearances in Canada when she was heard over CBL and the Canadian National Network on Aug. 28 and Sept. 1 from Toronto.

STELL ANDERSEN,
American pianist, right, sets out for the Vermont Festival of the Arts with Mrs. Elmer H. Johnson and Esther Morgan McCullough.

RUSSELL GERHART,
conductor of the Altoona, Penna., Symphony Orchestra, with E. L. Moore, manager of Radio Station CFRB, Toronto, while on vacation near the Hudson Bay Trading Post, Lake Temagami, Ontario, Canada.

Rose Raymond Moves Studio

Rose Raymond, pianist and teacher, has moved into new studios on West 86th Street, New York.

PADEREWSKI'S HISTORIC APPRAISAL

of "Master School of Modern Piano Playing and Virtuosity"

By ALBERTO JONÁS

"The Master School of Modern Piano Playing and Virtuosity," by Alberto Jonás is the result of a great artist's lifelong observations and labour.

"The wealth and grouping of material, the amazing number of examples selected from the entire literature of classic and modern piano music, the astounding quantity of ingenious, practical and useful exercises . . . make it a Monumental Pedagogical Work.

"In its many-sideness and completeness it has no peer. As a guide to the student, as an adviser to the teacher it stands alone."

IGNACE J. PADEREWSKI

The Jonás "Master School" may be used by serious students who have enough piano technique to play the "Velocity" of Czerny. Examine this great publication at your nearest music dealer or write to Carl Fischer, Inc. for additional information.

Among the world-famous collaborators of the "Master School" are: **Wilhelm Bachaus, Ferruccio Busoni, Alfred Cortot, Ossip Gabrilowitsch, Rudolph Ganz, Leopold Godowsky, Josef Lhevinne, Moriz Rosenthal.**

Published in Seven Volumes

Vols. 1 to 6 ..... **$4.50** ea.
Vol. 7 ..... **3.00**
Set Originally **$30.00**
NOW $20.00

CARL FISCHER, Inc.
62 Cooper Sq. - 119 W. 57th St. - New York
BOSTON • • • CHICAGO • • • LOS ANGELES

NEW PUBLICATIONS *Include Gershwin Song Volume and Hindemith*

FOR SOLO VOICE

GEORGE GERSHWIN'S SONG BOOK. Edited and revised by Herman Wasserman. A new popular-priced edition of eighteen songs by the late George Gershwin comes from the press in handsome garb and excellent print. The issuance of the volume is the best proof of the undiminished demand for much of the work of the lamented young composer. Included in the present republishment are such old favorites as Swanee, Fascinating Rhythm, Oh Lady Be Good, The Man I Love, and I Got Rhythm. The editing and revision—each song is followed by a piano solo transcription—have been done well by Herman Wasserman, the pianist, with whom Gershwin studied keyboard technic and concert style. (Simon and Schuster, Inc., $2.)

BOOKS

THE CRAFT OF MUSICAL COMPOSITION. Part II: Exercises in Two-Part Writing, by Paul Hindemith. The eminent composer, now teaching composition at Yale, has here followed the first part of his theoretical work with 11 chapters from the second division, devoted to practical work. The portions used relate only to two-part writing. They are exceedingly learned and analytical, developing and illustrating a theory of melodic construction that has to do, among other matters, with "harmonic cells and fields." It is interesting especially for composers who want to find out the principles on which the modern style of free harmonic combinations together with traditional polyphony is based. There is painstaking use of musical examples, and many rules are formulated.

Some may not believe that inspiration may be caught by the forelock with quite such a thorough-going, theoretical approach, but in the case of a real genius no kind of study would, in any case, be without some enriching effect. The work, originally issued in German, is here given in a clear English translation by Otto Ortmann. (Associated Music Publishers, Inc., New York. Schott & Co., Ltd., London.)

ISIDOR ACHRON,

whose two new violin scores are being published by Carl Fischer, Inc. Mr. Achron's Second Sonnet, dedicated to Jascha Heifetz, will be played this season by the latter. His Valse Dramatique, dedicated to Mischa Elman, will be featured by that violinist during the season. Mr. Achron's First Sonnet, dedicated to Yehudi Menuhin, was played by the latter last season at Carnegie Hall.

FOR ORCHESTRA

A BROWN BIRD SINGING, by Haydn Wood; WHERE MY CARAVAN HAS RESTED, by Hermann Löhr; and BEAUTIFUL LADY, from The Pink Lady, by Ivan Caryll; symphonic paraphrases by Hans Spialek.

Gorgeously colorful and haunting to the ear, these melodious and long favorite songs have been arranged in modern manner for full orchestra, with ample opportunity for solo playing by different instruments against the background of the ensemble. They are thoroughly practical arrangements, suitable for concert, radio or school orchestras wanting light material in pleasing, somewhat elaborate but in no sense dissonant treatment. The playing time of each is about four or five minutes. Parts and piano-conductor or harp version are included. Scoring is for first and second violins, viola, cello, bass, flute, B flat clarinet, E flat alto saxophones, B flat tenor saxophone, B flat trumpets, trombone and timpani, with added oboes, bassoons, horns in the Caravan number, which has a marked Oriental suggestion. The flute has several effective solo passages suggesting the woodland atmosphere in Brown Bird Singing, while the Pink Lady Waltz with its suave, lilting theme, is similarly expanded to give delight to players and listeners. (Chappell & Co., Inc., New York.)

SKELETON SCORES

SYMPHONIC SKELETON SCORES, Nos. 5 and 6, Schubert's Unfinished and Mozart's G Minor Symphonies, edited and annotated by Violet Katzner. A novel series of publications of size to place on the piano music rack. The editor aims to show the "continuous melodic thought procedure" in each work for the aid of music lovers who listen at concerts, or to radio or discs. The themes and all the essential passages for following the development of the movement are reproduced. There is an extensive foreword which outlines the purpose, and procedure to be used. Authentic pictures and autographs of the composers are included. (Theodore Presser Co., Philadelphia.)

FOR VIOLIN AND PIANO

HEXAPODA, Five Studies in Jitteroptera, by Robert Russell Bennett. Very apt and amusing bits of musical satire on the swing or jazz idiom, fused into a suite of modernistic makeup. Mr. Bennett, who knows his Broadway well, provides a virtuosic and highly engaging bit of foolery for the violinist who is an expert technician and can capture the syncopated manner. The subtitles speak for themselves: Gut-Bucket Gus; Jane Shakes Her Hair; Betty and Harold Close Their Eyes (the nostalgic manner); Jim Jives, and Till Dawn Sunday. (Chappell & Co., Inc., New York.)

FOR 2 PIANOS, 4 HANDS

JALOUSIE (Jacob Gade) and THE MAN I LOVE (Gershwin) transcribed and paraphrased by Gregory Stone. Two popular numbers are given elaborate two-piano treatment, the first a sultry, rhythmic tango, the second the Gershwin classic. Both are well done and effective. (Harms, Inc., New York.)

FOR PIANO SOLO

DIDN'T MY LORD DELIVER DANIEL, and LI'L DAVID, PLAY ON YO' HARP, Negro Spirituals transcribed for piano by Edward Collins. Fairly simple reworkings of two plaintive and vigorous religious songs, which are developed with some breadth toward the close. At one place in the first a chord is sustained by the pedal while the pianist proceeds to repeat the main theme against it. Li'l David has some sweeping arpeggio embroidery. (Clayton F. Summy Co., Chicago and New York.)

PRINCE IGOR, Dance of the Polovetskian MAIDENS, and Polovetskian Dance and Chorus, by Borodine. Two excerpts under one cover including the vocal and instrumental dance scene from the opera. There are English words by Olga Paul. It may be used as a piano solo without voice, or with added chorus. A popular-priced edition. (Edward B. Marks Music Corporation, New York.)

WHITE ORCHIDS (Epode), by James Francis Cooke. A briskly moving and tuneful descriptive number, easy to play. (Theodore Presser Co., Philadelphia.)

THEODORE PRESSER CO.

A Striking, New Choral Program Feature

THE CONGO – By Arthur Bergh

Arranged As a Choral Fantasy for Mixed Voices and Instruments by Maynard Klein

From an original vocal edition for Baritone, based on the poetic study of the Negro race by Vachel Lindsay, Maynard Klein has made this unique arrangement calling for a mixed chorus with recurring Baritone solos; Tenor and Bass speaking parts, at times in rhythm; and the intermittent beat of a tom-tom. Its three parts cover (1) "Their Basic Savagery;" (2) "Their Irrepressible High Spirits;" and (3) "The Hope of Their Religion." For the most effective rendition, the full score should be employed. This includes accompaniment for two pianos, three alto saxophones, three B-flat trumpets, three trombones, tuba, seven percussion instruments and optional organ.

Vocal Parts Only—25 cents
Full Score and Parts for Instruments on Rental

OLIVER DITSON CO., Theodore Presser Co., Distributors, PHILA., PA.

G. SCHIRMER

BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS
(Fourth Edition—Completely Revised)

It is invaluable as a source of authoritative information concerning the music world in general—composers, instrumentalists, vocalists, etc. Every music lover, musician, library, radio station and school should own a copy.

Price, $6.00 net

G. SCHIRMER, Inc. 3 East 43rd St., New York MUrray Hill 2-8100

J. FISCHER & BRO.

SIX SURREALIST AFTERLUDES
by Harold Triggs — Price $1.25

The following artists have used either this work in its entirety or excerpts from same:
Joseph Lhevinne, Nadia Reisenberg, Vera Brodsky, Sascha Gorodnitzki, Ray Lev, Adele Marcus, William Beller, and Marcus Gordon.

TWO-PIANO—FOUR-HAND ARRANGEMENT NOW IN PREPARATION

J. FISCHER & BROS. 119 West 40th Street NEW YORK, N. Y.

GALAXY MUSIC CORP.

Four Impressive Concert Songs
by English and American Composers

YOUTH	medium	Peter Warlock
I WILL GO WITH MY FATHER A-PLOUGHING	med. and low	Roger Quilter
CHALLENGE	high and low	Beatrice Posamanick
WINTER	high	Edward Harris

GALAXY MUSIC CORPORATION, 17 West 46th St., NEW YORK

Latin American Music for Piano by

Charles Repper

At a Spanish Inn	$0.50
Cielito Lindo (modern arr.)	.35
Dancer in the Patio	.50
Escarlata	.50
La Encantadora	.60
La Golondrina (modern arr.)	.35
La Joya	.50
La Paloma (modern arr.)	.50
Madrugada	.50
Manitas	.35
Silver Shadows	.50

See Your Local Dealer or Write

C. C. Birchard & Co.
221 COLUMBUS AVENUE, BOSTON, MASSACHUSETTS

Book on Composition Among Music Issues of Wide Appeal

CHARLES WAKEFIELD CADMAN
rehearses with nine-year-old Edward Earle in the studio of the child prodigy's teacher, Mary Sinclair Taylor. Edward played the solo part in Cadman's Dark Dancers of the Mardi Gras.

SONGS

IN MY HEART IS A SONG, by George Thomas Morgan, a two-versed number within an octave range with F as the top. A flowing accompaniment to an attractive melody with a brief digression to the corresponding minor key for contrast. (Edward B. Marks Music Corp., New York.)

PRAIRIE HOME, words and music by Eitel Allen Nelson, is a cowboy lament as he bids farewell to the empty corral and faithful old pinto which rests "near our last round-up." Somewhat dolorous, with a simulated strumming accompaniment, it is primarily in a minor mode until just before the final climax, as though the singer were uncertain as to his future. (G. Schirmer, Inc., New York.)

TERRY, MY SON, a free arrangement by Charles Haubiel of an old Irish folk-song with constantly changing rhythms which give it the effect of a declamation to music, as the tale of the father concerning the loss of his two shinbones in the days of Bonaparte and the King of Spain is vividly told to the lad. (Composers Press, Inc., New York.)

DRIFTING TO DREAMLAND, words and music by Margaret Bronson, as the title implies, is a lullaby sung by a mother watching above the bed of her child. Unaffectedly easy, the harmonic arrangement of the three parts provides no unexpected transitions. Opportunities for shading are many. (R. L. Huntzinger, Inc., New York.)

WALTZING MATILDA, known as the "unofficial national anthem of Australia" and sung by the Aussies in the current struggle overseas, has been released here. The words are by A. B. Paterson with the music by Marie Cowan. "Translations" of some of the terminology used are provided in foot-notes. The tale concerns a "swagman," encamped by a "billabong," who caught an errant sheep and then fled when the troopers, "one, two three," came after him. To be sung lightly and gaily, the song has a lilting rhythm which can be followed easily on the march. (Carl Fischer, Inc., New York.)

JOY TO THE WORLD, by Powell Weaver. Another setting of Isaac Watts' hymn which reminds us that Yuletide is just around the corner. A dramatic arrangement of the hymn poem with the composer stressing the idea of "joy". The final episode comprises eight measures of another hymn, Antioch, as a stately finale. (Galaxy Music Corp., New York).

GOD, WHO MADE THE MOUNTAINS, by Gustav Klemm, was done with Thanksgiving Day in mind. The Baltimore critic-composer has made a stately if fervent setting of Elizabeth Evelyn Moore's poem. The range is not too extensive nor the work difficult. It should find a place on the programs now being arranged for the nation's annual observance. (Galaxy Music Corp., New York.)

FOUR SONGS FOR VOICE AND PIANO, by Kathleen Lockhardt Manning. Entitled respectively Mona Lisa, Madonna of the Tear, An Old Portrait and La Carmencita, these are impressions received by the American composer in visits to the Louvre, the Munich Museum, the Luxembourg and the London National Gallery. The four portraits are reproduced as prefaces to the songs. Each of the numbers bears a dedication, the first to Solon Alberti and the others, respectively, to Mildred Marsh, Fannie M. Lockhart and Lou Ethel Lockhart. The first is somewhat mysterious in style, the second poignant in setting, the third lyrical; the last, in waltz rhythm, reflects the Spanish expression. (R. L. Huntzinger, Inc., New York, Willis Music Company, Cincinnati, O.)

ROUNDELAY, by Paul Yartin, for high or medium voice,. A number in which the composer reverses the usual proceedure in that the third verse has a slightly different ending and provides the contrast for the others preceding. A gaily, spirited number with an attractive melody, it is not difficult, the final "tra la la's" providing the only two G's in it. (G. Schirmer, Inc., New York.)

THE WAY TO THE TOWN, by Sydney King Russell, depicts a lover's description of what is to be seen in going from the rustic community where reapers are at work, the cattle are grazing, the hounds are being called by horns, birds are flitting about gaily. Primarily in a minor mode, the final cadence is a sudden transition to the major. (Galaxy Music Corp., New York.)

LIFE, and WHERE DO THE COLORS COME FROM, are the two latest songs by the prolific Charles Wakefield Cadman. The first, portraying respectively dawn, noontide, evening and night, retains the Cadman lyrical quality but at the same time reflects a more contemporaneous style in expression. It is arranged for high and medium voices. The other number reflects a child's simplicity. Marked to be sung in this manner, it is not difficult, with some enharmonic changes toward the close for effect. (Concord Music Co., Inc., New York.)

SATB

THE FIRST LIGHT OF MORNING, words and music by Richard Kountz, is an anthem with contralto or baritone solo. The first chorus part is to be sung a cappella, alla breve, in the style of a chorale. The final section, marked con moto, has a momentary episode where the tenors carry the melody. For young choirs, familiar with four-part hymn style work, it can be used effectively. (Galaxy Music Corp., New York.)

THOU ART THE WAY, an arrangement for eight voices of Bishop George W. Doane's hymn, by Carl F. Mueller. In canonic style, with voices moving many times in octaves, it builds to a final C in alt which is marked for an individual voice. Maestoso episodes are contrasted with animated passages. (Galaxy Music Corp., New York.)

SSA

POLISH CHILD'S MORNING PRAYER, unaccompanied, from a folk melody freely arranged by Harvey Gaul, presents an extremely pleasing, tuneful number. Simplicity and charm are the dominant qualities. (Galaxy Music Corp., New York.)

THE VILLAGE GOSSIP (Tarenenta), Roumanian folk song, arranged by Boris Levenson, is a humorous number which has appeared in other versions. Of lively, dancelike lilt, it has English and Roumanian text. Piano accompaniment. (Galaxy Music Corp., New York.)

"SINGING THRO' THE YEAR"
A Book for Children to Sing and Play
Words and Music by IRENE R. ACKERMAN
Suite 703, 119 W. 57th St., N. Y. C. TA. 9-2951

Axelrod Publications Acquired by Marks

E. B. Marks Music Corporation has acquired sole rights to 46 of the outstanding publications from the catalogue of Axelrod Publications, Inc.

Among the composers represented in the new acquisition are: Stravinsky, Prokofieff, Granados, Ravel, Glière, Rachmaninoff, Dohnanyi, Shostakovitch, Scriabine, Rhené-Baton, Medtner, Pizzetti and Lenormand. Included in the catalogue are piano albums, piano solos, two piano music for four hands, and concert vocal solos.

Lucille Bloch Sings Works on Chappell List

Lucille Bloch, 11-year-old prima donna of the Rainbow House radio program on Saturday morning over WOR, features many English ballads on her broadcasts. The petite Newark soprano has included among her numbers Bird Songs at Eventide, A Brown Bird Singing, Rose in the Bud, Slave Songs, There Is No Death, and Vilia, all from the Chappell catalogue.

3 Promotions Announced by Carl Fischer, Inc.

Promotion of three members of the organization have been announced by Carl Fischer, Inc., New York, music publishers. Max Rittershausen, formerly trade manager, has been named manager of the Fifty-seventh Street branch. Clifford L. Carter, who several years ago managed the Boston branch, is now in charge of all retail and wholesale activities at the home office at Cooper Square, New York. Emil Stock has been appointed to assist Arthur A. Hauser in the general sales management and will develop additions to Carl Fischer catalogue.

CHAPPELL BALLADS

Selected by the world's great singers as the highest type of melody ballads obtainable.

I'LL WALK BESIDE YOU	Alan Murray
I HEARD A FOREST PRAYING	Peter de Rose
I SAW A STAR TONIGHT	William Stickles
A BROWN BIRD SINGING	Haydn Wood
A LITTLE LOVE A LITTLE KISS	Lao Silesu
BIRD SONGS AT EVENTIDE	Eric Coates
THERE IS NO DEATH	Geoffrey O'Hara
HOMING	Teresa Del Riego
MOTHER O'MINE	Frank E. Tours
SLEEPY LAGOON	Eric Coates
THE COMING KINGDOM	Clifford Demarest
O BE NOT FAR FROM ME O GOD	Rutger Van Woert

FREE Send for free thematics of these and other famous Chappell Ballads, all of which make splendid program material. FREE

FOR SALE AT ALL MUSIC DEALERS

CHAPPELL & CO., INC.
R.K.O. BUILDING, ROCKEFELLER CENTER, NEW YORK, N. Y.

MRS. WALTER GOLDE
(EDITH SHEAR-SULLIVAN)
PIANIST — TEACHER OF PIANO
Formerly on staff London Dalcroze Institute
LESCHETIZKI-PADEREWSKI TRAINED
310 Riverside Drive, N. Y. C. ACademy 4-1700

ERIC SIMON
CLARINET
Studio: 12 East 75th St., N. Y. C. Faculty member of The Mannes Music School

JOHN WARREN **ERB**
CONDUCTOR — COACH
Department of Music Education
New York University—Lafayette College
Private address: 43 Fifth Ave., New York

SALZEDO CONCERT ENSEMBLE
CARLOS SALZEDO, Harpist — RENE LE ROY, Flutist
JANOS SCHOLZ, Cellist — MARJORIE SALZEDO, Harpist
Management: NBC Concert Service RCA Bldg., New York

EDGAR SCHOFIELD
VOICE — DICTION — REPERTOIRE — INTERPRETATION
By appointment only: Telephone ENdicott 2-9527
171 West 71st Street New York City

Prof. JOSEPH REITLER
OPERA COACH
Director Opera Dept. New York College of Music
Studio: 130 West 57th Street, New York City

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. C. PEnnsylvania 6-2634

HARRY JOMPULSKY
NEW YORK TEACHER OF VOICE
IN BOSTON, MASS., MONDAYS and TUESDAYS
at 725 Boylston Street, Telephone: KEnmore 3318
New York Studio: 310 West 79th Street TRafalgar 7-7243

WARD-BELMONT CONSERVATORY
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

Management of Concerts
When planning a New York recital, it is important that the arrangements be handled efficiently. For a nominal fee we plan your recital with a sincere personal interest, thus assuring you all details will be given earnest attention.
Without obligation, call or write for rates and dates, in any hall, to:
J. Maxwell Roche, 135 West 56th St., New York City CIrcle 6-1948

KATHERINE BACON,
pianist, has been engaged to teach at the Institute of Musical Art of the Juilliard School this winter. On Aug. 8 and 24 she was soloist in Pittsfield, Mass., with the South Mountain Quartet, playing the piano quintet of Josef Suk and the two piano quartets of Brahms, Op. 25 and Op. 60. Miss Bacon recently concluded a series of six weekly recitals at the summer session of the Juilliard School of Music, the programs consisting entirely of works of Chopin.

Dvorak in America

(Continued from page 5)

You see how little Dvořak was affected by the ridicule of his colleagues when he finished, on Nov. 24, 1893, the score of his "New World Symphony" in which he carried his theories into effect.

I would like to add that among the doubting Thomases was Anton Seidl who wrote a very lengthy article for the North American Review in perfect accord with the opinion of the European celebrities, which, in plain words meant, "Not possible." However, when the New York Philharmonic decided to perform the work, Mr. Kovarik said, he was delegated to bring the score to Mr. Seidl, left it with him and the following afternoon when Dvorak met Seidl at the Cafe not a word was said about the symphony, until just before parting. Seidl said to me, in German, of course, "Wissen Sie, die Symphony ist lauter Indianer Musik." (Would you believe it? That symphony is nothing but Indian music?)

Seidl Is Converted

Well, here we have one convert—even before the symphony was performed. "And I may say," said Kovarik, "that witnessing the first performance of the work, with the composer absent, Seidl simply outdid himself; the performance was stupendous, cheers and cheers for the absent composer. On the next evening the composer being present, the enthusiasm of the public knew no bounds."

One of the results of this success was that Brahms accepted the task of reading proof on all the publications of Dvorak's work which the prominent publisher Simrock now began to bring out. Brahms wrote to Dvorak as follows (quoting Mr. Kovarik): "My dear friend, let me thank you for the privilege of getting acquainted with your work before anyone else. I assure you that I have spent many, many, pleasant moments going over it."

Mr. Kovarik, now an old gentleman, is full of vitality and spirit and has a lively interest in everything which pertains to music, more particularly if it is connected with his former homeland. In spite of the fact that he writes and speaks English as a true American, he still reads and studies Czech musical literature. One of those who have made the pilgrimage to his home, is Dr. Paul Stefan, the noted Viennese writer and music critic, now in this country. He is preparing a new Dvorak biography which will embody the material of his German book, which he published in collaboration with Ottokar Sourek, the classic biographer of Dvorak. Privileged to look over the manuscript, I may say that this book will deal particularly with the American contacts of the Czech composer and besides this will give us, in a popular and comprehensive form, a portrait of the master. It is the hope of all those interested in musical matters that this work may serve not only to find new lovers for Dvorak, but strengthen the bond of American and Czech feeling.

McARTHUR
"The New Genius of the Conductorial Firmament." —LOS ANGELES HERALD
— o —
1941 ENGAGEMENTS
New York Philharmonic—Metropolitan Opera—NBC Symphony—Los Angeles Philharmonic—San Francisco Symphony—Minneapolis Symphony—Seattle Symphony—Cincinnati Symphony—Robin Hood Dell—Toronto Promenade Concerts—RCA Victor Recordings with San Francisco Opera and Philadelphia Orchestras.
— o —
Mgt: NBC CONCERT SERVICE
RCA Building New York City

CARL
PASCARELLA
(Pianist of Pascarella Trio)
Available in the vicinity of New York for post at school or conservatory as teacher of piano and chamber music and as general accompanist. Mr. Pascarella has had twenty years of successful pedagogical work.
Suite 701, 119 West 57th St., New York

CHARLES
EVERETT
TENOR
in song recital
at Cambridge, Vt., Aug. 24th
TELEGRAM
"AN APPRECIATIVE AUDIENCE HEARD MR. EVERETT AND ARE LOOKING FORWARD TO HEARING HIM AGAIN"
(Signed)
The Ladies Union, Freda Weston, President
Now Booking Season 1941-42
Personal Representative: ALLYN CARRICK
26 East 35th Street, New York
MUrray Hill 5-5733

HENRIETTA M.
HEATH
CONCERT PIANIST
and
TEACHER
Recommended by Alberto Jonas
STUDIOS:
812 Carnegie Hall, New York
853 Cleveland Ave., Elizabeth, N. J.

Mannes School Faculty Grows

The new semester of the Mannes Music School, New York, opens on Oct. 3 with David and Clara Mannes again as directors and Leopold Mannes as associate director.

The course of study is designed to train professionals, provide instruction for amateurs and courses in music for children. In the first group students completing the course may receive an artist's diploma or teacher's certificate. Examinations are conducted in each subject twice a year. Students not desiring the diploma or teacher's certificate, and those who have completed elsewhere the equivalent of the required auxiliary courses, may take instrumental or vocal lessons only. The instrumental courses are given in piano, organ, violin, viola and cello. A wind instrument department has been organized covering the study of flute, clarinet, oboe, bassoon and horn, and a special chamber music class will take up the study and practise of outstanding ensemble works for wind instruments.

Large Faculty

The faculty includes: Piano—Robert Scholz, Frank Sheridan, Leonard Shure, Rosalyn Tureck, Isabelle Vengerova, Ralph Wolfe; violin—Vera Fonaroff, Samuel Gardner, Paul Stassevitch; cello—Lieff Rosanoff, Luigi Silva; singing—Olga Eisner, Edgar Schofield, Yves Tinayre.

George Szell will present courses in composition and instrumentation and Mary Flanner a three-year course in solfege. Felix Salzer gives courses in theory with Mr. Szell in charge of the special advanced theory work. Mr. Salzer also presents a course in the history of music and another in special advanced analysis.

Carl Bamberger will present a course for conductors, the time being divided between classroom work and actual conducting. He also will be in charge of the weekly orchestral rehearsals and occasional performances.

Samuel Gardner will give a lecture course on methods and materials for individual and group instruction for violin teachers, and Urana Clarke will present a course in pedagogy for pianists. In the opera department Mr. Bamberger will have the assistance of Ralph Herbert as stage director. The former also will be in charge of the new choral group, which will present an oratorio or mass during the year.

Elective courses for amateurs follow the lines of the required work, in instruments, voice, orchestra and chamber music.

Music for Children

In the music for children division, class lessons preparatory to the study of an instrument will be presented. Instrumental lessons in piano, violin, cello and wind instruments will be offered and informal recitals will be held twice a year. Under the direction of Edith Otis all young pupils will be eligible for one of the Music Makers' Clubs which meets four times a season to encourage ensemble and music making outside the regular lessons. A primary and a junior orchestra under the direction of Edgar Williams also are organized.

The schools' curriculum is designed for a season of 30 weeks, with May 28 as the final session.

Photo by Fred Hutchins

BERNARD TAYLOR,
teacher of singing at the Juilliard School of Music, vacationing at Middle-Dam, Me.

Alabama Music Teachers Re-elect Officers

BIRMINGHAM, ALA.—The twenty-second annual convention of the Alabama Music Teachers Association was held at Phillips High School. Katherine Farrar, of Alabama College at Montevallo, presided. The chief address was made by Dr. Alton O'Steen, new state supervisor of music.

Officers elected to serve another year included Mrs. Georgia Wagner Morgan, of Montgomery, president; R. A. Martinson, Birmingham, vice-president; Mrs. Ulric Gibbs, Montgomery, secretary; and Leila Niles, Huntington College, corresponding secretary. New members of the board of directors include R. A. Martinson, Birmingham, and Byron Arnold, Tuscaloosa.

ALICE GRAHAM

JANET
FAIRBANK
YOUNG AMERICAN SOPRANO

Sole Management, WGN CONCERTS
CHICAGO NEW YORK CITY 745 FIFTH AVENUE HOLLYWOOD

The Ionian Singers
AN ALL-AMERICAN ENSEMBLE
HAROLD DEARBORN, *First Tenor* — ALBERT BARBER, *Second Tenor* — BALDWIN ALLAN-ALLEN, *Scottish Baritone* — HILDRETH MARTIN, *Basso*
Management: HAENSEL & JONES, *Division*, Columbia Concerts, Inc.
113 West 57th Street, New York

EDITH WHITE GRIFFING
TEACHER OF SINGING
Will resume teaching for the Season of 1941-1942
on MONDAY, SEPTEMBER 15th
The Osborne, 205 West 57th St., New York (Studio 5-D.B.) CIrcle 7-4527

HUGO KORTSCHAK
VIOLINIST
155 East 91st Street New York City

PETER PAUL FUCHS
CONDUCTOR — COACH — ACCOMPANIST
METROPOLITAN OPERA
Operatic Coaching in English, French, German, Italian
220 West 71st Street, New York City ENdicott 2-1535

EDWIN GRASSE
Violinist — Organist — Composer
Announces the Re-opening of his Studio, September 15th
Advanced violin pupils accepted
220 West 107th St., New York Telephone ACademy 2-0588

EUPHEMIA GIANNINI GREGORY
TEACHER OF SINGING
Will Resume Teaching for the Season 1941-42
September 22nd
Faculty member of Curtis Institute of Music
30 Overhill Road, Stonehurst, Upper Darby, Penna.

MINNEAPOLIS COLLEGE OF MUSIC
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees.
•
Institutional Member of the National Association of Schools of Music.
•
— Catalog on Request —
Address:—60 South 11th St., Minneapolis, Minnesota

Artist-Pupils Engaged
PHILADELPHIA OPERA COMPANY
1941-1942 Season
FRANCES WATKINS, Coloratura
FINLEY WALKER, Baritone
Over 300 Auditioned
2 of 9 Young Artists Engaged
From Alberti Studio

SOLON ALBERTI
"Teacher of Singers"
Musical Director of Dramatic Oratorio Festival Foundation
Address: Hotel Ansonia, New York City

Artist-Pupils Engaged
MEMPHIS OPEN AIR THEATRE
1941 Summer Season
FRANCES WATKINS, Coloratura
RENZO PAZIN, Tenor
FINLEY WALKER, Baritone
MARTHA COXWELL, Soprano
MARY JANE WATKINS, Soprano

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C.

ETHEL HOLMES MUNSEY
LECTURER ON MUSICAL SUBJECTS
Self-management: 20 Bidwell Parkway
Buffalo, N. Y. Tel. Garfield 4150

Giuseppe BALESTRIERI
TENOR—Opera, Concert Radio
Concert Management: Vera Bull Hull
101 West 55th St., New York City

EDWARD BREDSHALL
PIANIST
DIRECTOR ART CENTER MUSIC SCHOOL
5300 John R Street Detroit, Michigan

HERTA GRUEN
PIANIST—COACH
Voice—Repertoire in French, Italian
German, English. Piano Instruction.
172 West 79th St., N. Y. C. TR. 4-2362

HUGO KOLBERG
VIOLINIST
Concertmaster of the Cleveland Orchestra
11001 Euclid Ave., Cleveland, Ohio

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 133 Ft. George Ave., N.Y.C.

Mme. Edith W.
GAUDENZI
TEACHER of VOICE
171 West 71st St., New York EN. 2-3644

ALDEN EDKINS
BASS—BARITONE
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

Helene Diedrichs
Pianist—Teacher
Studios—Boston, Philadelphia and New York
Suite 701, 119 West 57th Street, New York

ISO BRISELLI
"Young Violinist Among the Elect"
Management: PAUL H. STOES, INC.
745 Fifth Avenue, New York

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

VIOLETTE HELENE
COFFER-CHANTAL
FRENCH DUO-PIANISTS
Mgt. Richard Copley, 113 W. 57th St., N. Y. C.

VIRGIL FOX
"Prophet of the CONCERT ORGAN"
Management: Bernard R. LaBerge, Inc.
2 West 46th St., New York, N. Y.

Fall Term Begins October 1

PEABODY
CONSERVATORY
REGINALD STEWART, Director
BALTIMORE, MD.

The oldest and most noted
Conservatory in the Country.
Circulars Mailed

George Fischer, J. Fischer & Bro. Head, Passes at 70

George Fischer, 70, president of the music publishing firm of J. Fischer & Bro., of New York, passed away on Aug. 23 at his summer home on Fire

GEORGE FISCHER

Island, L. I., after an illness of eight months.

Born in Dayton, O., Mr. Fischer was the son of Joseph Fischer, founder of J. Fischer & Bro. The family moved to New York in 1875. Mr. Fischer later attended Holy Redeemer parochial school and the College of St. Francis Xavier, devoting his spare time to the study of music.

In 1885 Mr. Fischer entered the business of his father. After a few years he became organist and choirmaster in St. Catherine's Church, New York, and later in St. Paul's Church, Brooklyn. He also played from time to time in other New York churches, including St. Patrick's Cathedral.

On the death of his father in 1901, Mr. Fischer devoted all of his activities to the firm, and in 1906 was elected president, and his brother, Carl T. Fischer, was made treasurer. Some time after he assumed the post of editor of the company and continued in both capacities until ill health forced his retirement.

Mr. Fischer was especially interested in the works of American composers. Among others, he did much to make known the compositions of Deems Taylor, Lily Strickland and William Grant Still. Taylor dedicated one of his works to Mr. Fischer. An authority on Roman Catholic music, Mr. Fischer brought out compositions by Pietro Yon, the Rev. Carlo Rossini, Richard Keys Biggs, Vito Carnevali, J. Mitterer, Nicola Montani, Philip G. Kreckel, Orestes Ravanello and Don L. Refice. He supervised the publication of books for the Eucharistic Congresses, the 1920 International Gregorian Congress, and published the official Gregorian chant books. Since 1923 he edited Fischer Edition News.

Mr. Fischer was president of the Music Publishers Association for three years, served as treasurer of the St. Gregory Association of America for 18 years, was a former member of the board of directors of ASCAP, and a member of the Ohio Society of New York.

Surviving in addition to his widow, Mrs. Frances Stickler Fischer, are three sons, Joseph A., Eugene H., and Victor W.; his brother, Carl T., a daughter, Mrs. M. Antoinette Gardner, and a sister, Sister Infanta of Our Lady of Angels, at Glen Riddle, Penna.

Following a Requiem Mass at St. Philip Neri R. C. Church on Aug. 27, Mr. Fischer was buried in Gate of Heaven Cemetery, Westchester.

JOHN COATES, 76, eminent English tenor, died at his home in Northwood, England, after a long illness on Aug. 16. He was born near Bradford and studied in Yorkshire and later in London under Shakespeare and Wallworth, and in Paris under Bouhy. He made his debut in London as a baritone in 1894, first singing in comic opera there and in America. In 1900 he reappeared as a tenor and the next year sang Faust at Covent Garden. He later sang in opera and concert in Germany and Holland, and was heard at the Cincinnati Festival in 1906. Well-known as soloist at the major English festivals, he also sang in the Moody-Manners and Beecham opera seasons and with the Quinlan troupe in Australia. After World War service as a captain, he resumed his professional career in 1920, and reappeared in the United States in 1925 and 1926, where he showed particular skill as an interpreter of English songs. Among his pupils was Edgar Schofield, prominent New York teacher.

JOHAN WAGENAAR, 79, Netherlands organist, composer and conductor, died recently in his native land, according to advices received in New York. He was born in Utrecht and studied music under Hol in Utrecht and Van Herzogenberg in Berlin. Beginning 1919, he was director of the Royal Conservatory of Music in The Hague. Utrecht University granted him an honorary Mus. D. degree in 1916. His compositions in many fields included two operas, The Doge of Venice and The Cid, many orchestral works, cantatas and songs.

VIRGINIA REA, concert and radio soprano, passed away suddenly in New York on July 7 following a heart attack. Her singing career started at the age of 7 as soloist in a church in Louisville, Ky., where she was born. Miss Rea studied with Dean Holmes Cowper at Drake University Conservatory of Music from which she was graduated, and then studied for a year in Paris. She came to New York in 1918, where she was a leading member of the Hinshaw Light Opera Company; then became a Brunswick recording artist and later made records for the Victor Company. She was heard at the dedication of the NBC Studios in Radio City, was soloist on the first national commercial program, and for four years was known as Olive Palmer in the Palmolive Hour. Later Miss Rea, under her own name, sang in other leading sponsored programs. She gave several New York recitals, was soloist with the Philharmonic-Symphony, and appeared in concert in many states.

B. CECIL GATES, 54, composer-conductor, died at his home in Salt Lake City, Utah, on Aug. 29 after a long illness.

Born in Hawaii Aug. 17, 1887, the son of Jacob F. and Susa Young Gates, he was graduated from the Scharwenka Conservatory, Berlin, in 1913.

A grandson of Brigham Young, Mr. Gates had been at various times director of the Salt Lake Oratorio Society; head of the music departments at the Utah State Agricultural College and Latter Day Saints College; assistant director of the Tabernacle Choir; and organizer of the McCune School of Music and Art. With his sister, Emma Lucy Gates, soprano, who survives him, he founded and conducted the Lucy Gates Grand Opera Company.

ANTONIA SAVAGE SAWYER MINER, 78, retired singer and manager of artists, died on Sept. 3 in Brooklyn, N. Y. Born in Fairfield, Me., she studied music in Boston with Charles R. Adams and Warren Davenport and in 1882 was married to the late Henry H. Sawyer. In 1890 she came to New York and for 12 years was soloist at the old First Presbyterian Church and for eight years at Temple Beth-El. She studied in Paris, London and Berlin and sang in London concerts under Sir Joseph Barnby and Sir George Henschel. Mrs. Miner toured the United States with Anton Seidl, singing Wagnerian numbers at his concerts. In 1910 she entered the managerial field and directed tours of many noted artists, including Percy Grainger (now managed by her niece, Antonia Morse) and Kathleen Parlow. In 1922 she married Ashley H. Miner, her first husband having died in 1920. Mr. Miner and her niece are her only immediate survivors.

PHILIP CRISPANO, 64, since 1901 chief property man of the Metropolitan Opera, died on Aug. 27 at his home in Palisade, N. J. Born in New York City, he had been associated with the company for 42 years, beginning his service under the regime of Maurice Grau. Known to all the singers, Mr. Crispano was a personal friend of the late Enrico Caruso. Among his duties was the responsibility for the animals used in the various operas and the construction of inanimate creatures such as the dragon in Siegfried. His widow and a son survive.

CHARLES HAMILL, 73, civic leader and long president of the Chicago Orchestral Association, died in that city on Aug. 10. He was the son of Charles D. Hamill, a founder of the Chicago Symphony. Since 1905, he had been a member of the Orchestral Association, had served for 15 years as its president, and at the time of his death was honorary president. His widow survives.

JOHN FORSELL, 73, from 1924 to 1930 intendant at the Royal Opera House in Stockholm and former operatic baritone, died in Stockholm on Sept. 4. He had sung in Europe before making his debut as Telramund in Lohengrin at the Metropolitan in 1909. He was also heard there the following season.

JAMES JOSEPH CARROLL, 54, baggage master of the New York Philharmonic-Symphony Society, died in Allenwood, N. J. on Aug. 28. He had been with the Philharmonic since 1883 and continued after its merger with the New York Symphony. Failing health forced his retirement last November. His widow and 12 children survive.

ESTHER OSBORN, 62, former operatic soprano and more recently active in New York as a teacher of singing, died on Aug. 29 at her home in that city. She was born in Andover, Ill., of Swedish parents and studied music in Minneapolis and New York. In 1903 she made her debut with the Stockholm Royal Opera, on which stage she was the first to sing Madame Butterfly. Later she was heard in Berlin, Hamburg and Dresden. She returned to the United States before the World War and taught singing in Minneapolis. Her husband, Andrew E. Nelson, died 11 years ago. Three brothers and a sister survive.

DAVID H. LIGHT, 48, editor-publisher of The Musical Forecast, of Pittsburgh, and member of the Musicians Club of that city, died recently. He was advertising manager of the Pittsburgh Playhouse, the Art Society of Pittsburgh, Mendelssohn Choir of Pittsburgh, May Beegle concerts and of the Pittsburgh Orchestra Association, and a member of the boards of Pittsburgh Opera Society, Pittsburgh Light Opera Co., the Bach Choir and the YM-WHA Musical Society. Surviving him are his wife, Evelyn M. Finkelpearl Light, and two sons, Martin and Harvey Light.

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Frank B. Jordan, Dean

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF
VOICE EMISSION
New York and Cleveland

EDOUARD GROBE
TENOR
Opera—Concert—Oratorio—Radio
Personal Representative: 63 Park Avenue, New York, N. Y.

JAMES A. BROWN TUTHILL
TEACHER OF SINGING
TUTHILL ORATORIO SOCIETY
205 W. 57th St., N. Y. C. CO. 5-0031, CI. 7-5420

HELEN SCHAFMEISTER
PIANIST
Available as soloist with orchestra (18 concertos)
Mgt.: William Neill, Inc., 119 W. 57th St., N.Y.C.

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular.

GEORGE REEVES
PIANIST—COACH—ACCOMPANIST
Suite 705, 119 West 57th St., New York City

ELSA BAKLOR Soprano
"An Expert and Confident Singer"—N. Y. Post
Management: GEORGE LEYDEN COLLEDGE
RKO Building, Radio City, New York

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BENJAMIN GROBANI
Baritone
"Round, sonorous voice . . . musical authority and technical address."—N. Y. Times
Mgt.: Milton Bendiner, Steinway Hall, New York

GRACE LESLIE
STUDIO
344 West 72nd Street, New York City

Elizabeth Crawford
SOPRANO
Exclusive Management: William Neill, Inc.
119 West 57th Street, New York City

ARDELLE WARNER
CONTRALTO
CONCERT MANAGEMENT: VERA BULL HULL
101 West 55th Street, New York City

GEORGES MIQUELLE
CELLIST
5330 John R Street Detroit, Mich.

ALEXANDER KIPNIS
Baritone
ZINKA MILANOV
Dramatic Soprano
JEAN TENNYSON
Soprano
MANAGEMENT — Charles L. Wagner
511 FIFTH AVENUE NEW YORK CITY

Finds Fine Voices in America

ASTOLFO PESCIA

When one steps from the office of Astolfo Pescia, the eminent voice teacher who was called to America from Italy to head the vocal department of the Grace Moore School of Singing, one's eye immediately is caught by the many autographed tributes from his artists to the maestro. Prominently displayed are such pictures of Miss Moore; her protégée, Dorothy Kirsten; the daughter of Beniamino Gigli, as well as members of royalty.

When interviewed by a representative of the Musical Courier, Maestro Pescia said that this season he has decided to devote his entire time to private teaching at his New York studios. He was most enthusiastic about his plans for the winter, about the fine American voices he has discovered and about the accomplishments of the prominent professionals who have studied with him. He spoke of the laurels won by Olga Carrara, now Mrs. Pescia, with the Chicago Opera, Scotti Opera, and as soloist at the Lewisohn Stadium. He mentioned the success of Charles Marshall in Othello, the operatic triumphs abroad of Mary Levitt and Estella Lenci, and of George Czaplicki with the Chicago Opera. Maestro Pescia also told of Masini and Sopranzi, pupils of his who, among 180 applicants, were the sole winners of the two prizes for men awarded in a contest organized by the Rome Municipality.

After talking further about his work at the Grace Moore School and his various artists, the maestro said that in accordance with Italian law he had been examined by the Ministry of National Education and become a "duly authorized vocal master of the Italian Government with special mention by the Minister of Public Instruction." Now that he is in America, the maestro states that he will continue his work as a "real teacher of *bel canto Italiano.*"

N.

Harten Soloist at Orchestral Concerts in England

LONDON.—His once a week official fire watching duty, extending through the night, has not impaired the concert activities of George Harten, pianist. Harten pointed out that in addition to his own concert activities, he has had four orchestral concerts, three of which were dedicated to Bach and Handel and given with the assistance of the American Women's Club. The fourth was presented by the London Women's String Orchestra, all part of the Everyman Concerts. He told me he has played six concertos of Bach and Handel at Wigmore Hall and also given a Chopin recital. Numerous C.E.M.A. concerts, some in small towns and many with the audiences comprising evacuees and bombed-out residents, have also been fulfilled by the active pianist, who recently played for the Red Cross at Stratford-on-Avon. His most recent concert was at the National Gallery in London.

HUGH LIVERSIDGE.

BARBARA BLATHERWICK,
coloratura soprano and vocal teacher, at her mountain camp in Vermont. Miss Blatherwick returned to New York on Aug. 30 to resume activities for the fall and winter season.

JEAN NORRIS
PIANIST
"...exhilarating...tone sweet...phrasing emotional..."
—*Times, London*
IBBS & TILLETT, 124 Wigmore St., London, W. 1
CHARLES KIESGEN, 252, Fbg. St. Honore, Paris VIII

GEORGE HARTEN
PIANIST
"His playing was a communication between minds." —*Times, London*
Ibbs & Tillett, 124 Wigmore St., London, W. 1

BERNARD NAYLOR
CONDUCTOR-LECTURER
MARGARET SYMONS MANAGEMENT
Suite 18, 1410 Guy Street, Montreal, Canada

IRVING SCHWERKÉ
General European Representative and Associate Editor of Musical Courier
NOW IN AMERICA
Available for
Lectures—Coaching—Program Building
Personal Address: Craigie Arms, 26 Concord Avenue, Cambridge, Mass.

ETTORE **VERNA** Baritone
TEACHER OF SINGING
Recently of MILAN, ITALY, where his SCHOOL OF BEL CANTO was under the Patronage of LUISA TETRAZZINI
57 West 58th St., N. Y. C. PLaza 3-2450

ADELAIDE GESCHEIDT
FOUNDER OF NORMAL NATURAL VOICE DEVELOPMENT
Highest Artistic Achievements Guidance Insuring Confidence
STUDIOS: Harperley Hall, 41 Central Park West New York City

MORLEY EVANS BARITONE
Personal Representative Garland Cooper
119 W. 57 St., N. Y. C
Circle 7-6322

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
OPERA — CONCERT — RADIO
316 W. 84 ST., N. Y. TR. 7-9192—EN. 2-5644

ALBERT STOESSEL COMPOSER-CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ROSATI
ONLY teacher of Beniamino GIGLI
Also Teacher of Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, Triggiani.
205 W. 57th St., N. Y. C. Tel. COlumbus 5-0383

FÉLIX FOX PIANIST
Concert Direction
Aaron Richmond
Pierce Building
Boston, Mass.

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

GRACE ADAMS EAST
TRUMPET VIRTUOSO
Recital and Concert Appearances
Miss East plays the Martin "Handcraft" Trumpet
Suite 701 119 West 57th Street New York City

GINA
Van de Veer
Lyric Soprano
OPERA — CONCERT — RADIO
Fern Helscher, Hotel Winslow, 45 East 55th St., N. Y. C.

HENRIETTA SCHUMANN
PIANIST
For Symphony and Recital Appearances
Address:
50 Central Park West, New York City

ACADEMY OF VOCAL ARTS
Complete Training in Voice, Operatic Acting, Languages, etc.
SCHOLARSHIPS AVAILABLE
1920 Spruce St., Philadelphia, Pa.

Hollywood Bowl Season Closes

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Another season of Symphonies Under the Stars in Hollywood Bowl was finished with the sponsoring organization, the Southern California Symphony Assn., showing no deficit but a small profit. The eight weeks' season included two operas, four ballets and 21 concerts. Over 285,000 persons attended.

The annual trophy cup for the largest attendance was presented by Mrs. Leiland Atherton Irish, executive vice-president, to Sol Hurok, manager of the Ballet Russe de Monte Carlo, which drew 21,062 at the first of four appearances.

An excellent performance of Verdi's La Traviata included Jarmila Novotna as a charming Violetta, singing effectively and acting with conviction; Jan Peerce, a vocally splendid Alfredo, with ringing tones, even range and superb top notes. The elder Germont was Richard Bonelli. The experienced cast was competently led by Gaetano Merola.

Jascha Heifetz won an ovation as he brought classic purity of style to the Mozart D major Concerto (K. 218) and the Lalo Symphonie Espagnole. John Barbirolli introduced a charming Cradle Song by Dika Newlin. He also led his own delightful transcription of six Purcell numbers. A novelty was Elinor Remick Warren's lovely Interlude from her massive work, The Passing of King Arthur.

Pons Has Ovation

Lily Pons again packed the Bowl on Aug. 12 and delighted many admirers. She announced that her first encore, Poldini's Poupée Valsante, was dedicated to her fraternity, Sigma Alpha Iota, whose members, meeting here in convention, were present in a body. Anthony Linden supplied flute obbligati.

André Kostelanetz conducted impeccable accompaniments, and offered a dramatic reading of Goldmark's Sakuntala Overture, Weinberger's Variations on Under the Spreading Chestnut Tree and Ferde Grofé's Grand Canyon Suite.

Gregor Piatigorsky's mellow tones splendidly voiced the Dvorak B minor cello concerto, and his interpretative artistry was attested in a solo group with Fritz Kitzinger at the piano. Richard Lert handled the orchestra with the competence of experience.

Ballet Russe Draws Throng

The Ballet Russe de Monte Carlo was such a signal success in its first three performances that it was brought back again on Aug. 16 for the Nutcracker Suite, The New Yorker, and a requested repetition of Scheherazade. Leonide Massine made his only personal appearance. Applauded, too, were Conductors Efrem Kurtz and Franz Allers.

Yehudi Menuhin showed good craftsmanship in the Mendelssohn Concerto and a Beethoven F minor Romance. Howard Barlow conducted with surety, presenting Chadwick's Jubilee Overture; Bridge's symphonic suite, The Sea; Liadoff's Kikimora and Enchanted Lake, and the Polovetsian Dances from Borodin's Prince Igor.

A new symphonic poem, America, by Alexander Borisoff, principal cellist of the orchestra, was introduced by Conductor Richard Hageman. It was pleasingly devised and intelligently orchestrated, and based on My Country, 'Tis of Thee. Hageman gave Ravel's second suite from Daphnis and Chloe, Wagner's overture to Tannhäuser, Debussy's Afternoon of a Faun and Herbert's Irish Rhapsody.

Robeson Sings

Paul Robeson, baritone, sang excerpts from Gershwin's Porgy and Bess, Pedro Sanjuan's Invocation to Oggun, a Chassadic Chant by Engel and several Negro spirituals, with Lawrence Brown at the piano for the final group.

Concertmaster Bronislaw Gimpel, as violin soloist under Walter, showed appealing tone and virtuoso technic in the Tchaikovsky concerto.

Horowitz and Traubel Hailed

A fine interpretation of the same composer's B flat minor concerto was given by Vladimir Horowitz as piano soloist. He played with sensitivity and transcendant technic. Hans Wilhelm Steinberg, conductor, in his Bowl debut, led Wagner's Flying Dutchman overture and the Tchaikovsky Fifth Symphony.

Helen Traubel's Bowl debut on Aug. 28 won her a vociferous ovation. She showed a superb voice and dramatic fervor in an all-Wagner program directed by Barbirolli, including Dich, theure Halle and Isolde's Narrative, with Du bist der Lenz for encore. In conclusion was the Immolation Scene, wherein singer, conductor and orchestra co-operated to achieve a stunning climax.

The final concert on Aug. 29 was conducted by Walter with his customary skill. He gave both the Beethoven Egmont Overture and the third Leonore Overture, separating them with the pleasing First Symphony. Tchaikovsky and Berlioz completed the list.

Child Pianist with Leginska

A recent soloist with the WPA Orchestra in Embassy Auditorium was 11-year-old Gloria Greene, who played the Weber C major Concerto with amazing maturity of interpretation and technical virtuosity. Ethel Leginska conducted the concerto, affording deft support. Carl Bowman conducted other orchestral numbers, including two Indian Dances by Skilton. American folk dances were performed by students from the University of California at Los Angeles.

A program for the British War Relief and RAF Benevolent Fund was given on Aug. 23, by Lotte Lehmann, soprano; Artur Rubinstein, pianist; Jascha Heifetz, violinist, and Bruno Walter, conductor-pianist, appearing under the auspices of Mrs. Basil Rathbone and the Hollywood Division of the British War Relief Assn. of Southern California. Mme. Lehmann presented Lieder by Brahms, Schubert and Strauss, with Walter accompanying. Rubinstein and Heifetz collaborated in the Grieg Sonata, and each gave a group of soli.

Photo by Cliff Wesselmann

AT HOLLYWOOD BOWL ARTISTS' BREAKFAST.

Left to right, Mrs. Leiland Atherton Irish, executive vice president of the Southern California Symphony Association; George Szell, who conducted at the Bowl, and Mrs. Szell.

Coast Piano Prodigy Makes Debut Over NBC

Vera Franceschi, 17-year-old San Francisco-born piano prodigy, who returned to this country last June after studying and concertizing in Europe, made her American radio debut over the NBC-Red Network on Sept. 6.

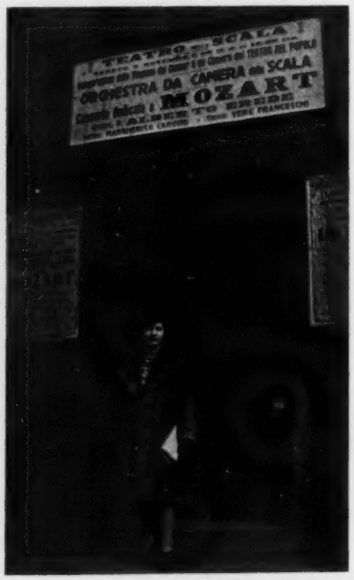
One of the first to recognize the young pianist's talents was Bernardino Molinari, who advised her to study at the Conservatory at Rome. A precocious student, Miss Franceschi completed a ten year course in four years. On her return to San Francisco, a group of leading citizens, including Mr. and Mrs. Pierre Monteux and Leila Raisch Jones, decided voluntarily to assist the girl in furthering her career.

A highlight of her second and most recent trip to Europe was her concert at the Scala in Milan in November, 1940. She also concertized in Paris and Rome, her last recital in Europe being given at the home of the U. S. Ambassador to Italy, William Phillips, for the benefit of the American Relief Committee in Rome.

For her NBC recital on Sept. 6, Miss Franceschi played Partita in C Minor by Bach, excerpts from Kinderscenen by Schumann; and Etude in F minor by Liszt.

WELCOMED TO LOS ANGELES

Arturo Di Filippi, tenor and head of the voice department at the University of Miami, Fla., receives greetings from Mayor Fletcher Bowron on his arrival in Hollywood for his summer singing classes. The picture was taken at the Los Angeles City Hall.



VERA FRANCESCHI,

American pianist, before the announcement of her appearance at La Scala, Milan, in the Mozart D minor concerto under the direction of Alberto Erede.

EMANUEL BAY
PIANIST — ACCOMPANIST
Available for Concerts
Advanced Students Accepted
Coaching in Ensemble Playing
1201 N. Crescent Heights Blvd., Hollywood, Calif. HO.-5361

GILDA **MARCHETTI**
A Distinguished Dramatic Soprano and Voice Pedagogue
Only Vocal Teacher and Coach of
SUSANNA FOSTER
Singing Star of Paramount Pictures
6475 Exton Court, Hollywood, Calif.
GL-5508

BEULAH **CROWELL**
Musical Memory Training Course
19 years teaching experience condensed to working principles for students of voice and piano. Given in 26 lessons. Normal classes for teachers. MAX REINHARDT WORKSHOP, 822 S. Curson, Los Angeles.

BERNIECE BRIGGS
TEACHER OF VOICE AND PIANO
Supervisor Silvergate School of Music
1039 Seventh Avenue San Diego, Calif.

DOROTHY STUDEBAKER
NOTED RADIO SOPRANO
Trains and Coaches Singers for Professional Work
Studio: 6735 Yucca, Hollywood, Calif. HO. 9533

BEASLEY VOICE
Only Teacher of FELIX KNIGHT
Monthly Recitals of Complete Operas
1930 N. Vine Street Hollywood, Calif.

BERENICE van LOAN GAINES
COMPOSER — PIANIST — ORGANIST
10584 Wellworth Ave., West Los Angeles, Calif.

MARY SINCLAIR TAYLOR
COMPOSER AND TEACHER
PIANO — THEORY — HARMONY
4501 16th Place, Los Angeles, Calif.

ARTHUR CARR
COMPOSER — PIANIST
The West Coast's Leading Accompanist
Care of Musical Courier, 5617 Hollywood Blvd.
Hollywood, Calif.

JAMES MAXWELL ROCHE

Roche Named Director of Barbizon Recital Series

James Maxwell Roche, choral conductor and concert manager, has been appointed director of the Tuesday evening recital series at the Barbizon Recital Hall, New York. By arrangement with the James M. Price Musical Bureau, artists to be heard during October include Betty Paret, harpist; Glenn Darwin, baritone; Harry Katzman, violinist; and Dorothy Sandlin, soprano.

During the 1940-41 season, Mr. Roche managed several recitals at Carnegie Chamber Music Hall and the Barbizon-Plaza. He was for eight years conductor of the Bell Chorus of New York and is president of the Conductors Club, an association of conductors of glee clubs affiliated with the Associated Glee Clubs of America.

Minneapolis College Opens with Record Registration

MINNEAPOLIS.—The new term of the Minneapolis College of Music opened on Sept. 8 with a record registration and a general expansion of facilities. The college offers courses meeting the requirements of the Minnesota State Department of Education and the National Association of Schools of Music of which it is a member.

A forty-week course in harmony, ear training, sight singing, history of music, appreciation, composition, counterpoint and orchestration, will be under the direction of Edmond Langlais, Walther Pfitzner and C. Wesley Anderson. Peter D. Tkach is in charge of the work in music education for supervisors and teachers in the public schools. Sophia Haveson is his assistant. All academic subjects in the course are taught by instructors of St. Thomas College. A four-year course leading to a degree is offered in all departments. Harold Ayres, concertmaster of the Minneapolis Symphony, and head of the college violin department, conducts chamber music classes. Mr. Tkach also offers a choral training course. The professional courses lead to certificates, diplomas and degrees.

Artist-faculty recitals will be given in the college auditorium. Marie Schauer and Charlotte Smale appear in November with the college orchestra. Laura Forde Giere was soloist on Sept. 16 at the college reception.

Philadelphia Conservatory Opens 65th Year

PHILADELPHIA.—The 65th season of the Philadelphia Conservatory of Music opens on Sept. 15. Maria Ezerman Drake, managing director has announced the re-engagement as principal teachers of Olga Samaroff, piano master class; Allison R. Drake, Rosalyn Tureck, piano; Boris Koutzen, Trude Gundert, violin; Elsa Hilger, cello; Edna Phillips, harp; Susanna Dercum, Clyde R. Dengler, voice; Robert Elmore, organ; Paul Nordoff, Vincent Persichetti, theory and composition. Harriette D. Johnson, pianist, is a new member of the faculty.

The competition for the D. Hendrik Ezerman Foundation Scholarship will be held the last week in September. A $400 scholarship in piano for study with Dr. Samaroff is the prize.

Enid Szantho on Faculty

ANN ARBOR, MICH.—Enid Szantho, Metropolitan Opera contralto, gave courses in operatic repertoire and Lieder of Brahms, Schubert, Schumann and Strauss at the summer session of the University of Michigan School of Music. Miss Szantho also gave private lessons in voice.

MARY CRAIG,

soprano, vacationing at Pawling, N. Y. During the summer Miss Craig spent some time doing research in primitive and early American songs for programming at her recitals this season.

LOUIS BACHNER
VOICE—Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster, Julius Huehn and Lily Djanel.
Hotel Ansonia, New York SUsquehanna 7-3300

GRETA STAUBER
TEACHER OF SINGING
Numbered among her pupils are World-Famous Metropolitan Opera Stars
Studio: 166 W. 72nd St., N. Y. C. ENdicott 2-2176

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

NANA GENOVESE-GAZZALE
VOICE TEACHER—OPERA COACH
1425 Broadway, New York PE. 6-2634
86 Highwood Ave., Tenafly, N. J. Englewood 3-3003

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
Institute of Musical Art—Juilliard School of Music
55 Tiemann Place, New York City
Telephone MOnument 2-9469

J. MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
135 West 56th Street, New York
Tel. CIrcle 6-1948

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

NORMAN JOLLIFFE
BASS-BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

MME. HEDWIG ROSENTHAL
Teacher of Robert Goldsand, Poldi Mildner, Rosa Linda, Julius Chajes, Charles Rosen, Albert Singerman, Douglas M. Johnson, Kenneth Amada, Roy Bogas, Elly Kassman, Barbara Chadwick, Anne Mayrand, Hans Heideman, Rachelle Shubow, Mary Bamberg, Rex Battle.
Suite 701, 119 West 57th Street, New York

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
171 West 71st St. New York
Telephone: ENdicott 2-9527

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Graduate of the Juilliard Institute of Musical Art
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. CIrcle 7-4500

PROF. GRETE SCHOENWALD
TEACHER OF VOICE
166 West 72nd St., New York TR. 7-4085
Member Faculty N. Y. College of Music

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

BARBARA BLATHERWICK
Recital—Coloratura Soprano—Opera
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia
121 Madison Ave., New York. MUrray Hill 6-6963

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

GEORGE BOLEK
TEACHER OF SINGING
PROGRAM BUILDING
1521 Bolton Street Baltimore, Maryland
Telephone: LA. 1474

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS
Only Teacher of Irene Jessner and Igor Gorin
New York: 44 W. 77th St. TR. 7-7716
Philadelphia: 1619 Spruce St. PEn. 1043

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

FRANZ MITTLER
"THE NEW PIANISTIC WAY"
A shortcut to virtuosity
630 Fort Washington Ave., N. Y. C. WA. 8-4371

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

HENRY CLANCY
Tenor
15th year Soloist 5th Avenue Presbyterian Church
316 West 79th St., N. Y. C., ENdicott 2-1038

GEORGE F. ARMSTRONG
TEACHER OF PIANO
853 Seventh Ave., New York City
Telephone CI. 5-9331

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

HOLLYWOOD

EUNICE BOYD
VIOLIN — LITTLE SYMPHONY
Teacher of Eloise Roessler (Collaboration of Laurent Halleux, Pro-Arte Quartet)
8401 Kirkwood Drive Hollywood, Calif.

ROY COOPER
CONCERT PIANIST
2267 El Contento Drive, Hollywood, Calif.
GRanite 7859

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

MME. KING-CLARK
TEACHER OF SINGING from Paris
2006 N. Las Palmas Ave., Hollywood, Calif.
HI. 4458

WILLIAM MATCHAN
AMERICAN CONCERT BARITONE
Maintaining "A Studio Devoted to Instruction in the Fine Art of Singing"
1113 Halliburton Bldg., Los Angeles, FI. 7641

GIACOMO RAKMILOVICH
New PIANO Method
enables pupil to play classical pieces in three to four months.
5757 Franklin Ave., Hollywood, Calif., HO. 2154

FLORENCE RUSSELL
VOICE BUILDER—MUSICAL COACH
Teacher of Dana Andrews, Olive Ponitz, Nita Rothman
800 S. Crenshaw Blvd., Los Angeles, Cal. WY. 7016

VERNON SPENCER
PIANO
"A most exceptional teacher and man."
—*Leopold Godowsky*
4452 Dundee Dr., Hollywood, Calif. MO. 12559

WEST COAST

PHILIP MAURO FOOTE
COMPOSER—PIANIST—ARRANGER
HEAD, INSTITUTE OF MODERN MUSIC
532 16th St., Oakland, Calif. TWinoaks 2573

FRANZ ALLERS
CONDUCTOR
Ballet Russe de Monte Carlo
Hurok Attractions, Inc.
30 Rockefeller Plaza, New York

American Conservatory of Music
503 Kimball Hall, Chicago, Ill.

Stell Andersen
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

Attilio Baggiore
Lyric TENOR
WGN Concerts, Hollywood, Chicago, New York
or Civic Concert Service, Inc., New York, Chicago

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

LOIS BANNERMAN
HARPIST
Mgt.: Albert Morini, 119 West 57th St., N.Y.C.
Lyon & Healy Harp

JULES BLEDSOE
BARITONE
Hollywood Concert Management
6642 Emmet Terrace, Hollywood, Calif.

CECIL BONVALOT
CONCERT VIOLIST
Representative: Theodore Norman
451 Westmount Drive Hollywood, Calif.

William Brailowsky
VIOLINIST
Suite 701, 119 West 57th St., New York

EUGENIA BUXTON
AMERICAN PIANIST
Personal Representative DOLORES HAYWARD
Suite 1222, Steinway Hall, New York

NINO CARBONI
BASS
Suite 705, 119 West 57th Street
New York City

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. 160 W.73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-4700

George Chavchavadze
PIANIST
Concert Direction ANNIE FRIEDBERG,
250 West 57th St., New York

CURTIS INSTITUTE
OF MUSIC
Rittenhouse Square, Philadelphia, Pa.

Martha Daughn-Locker
SOPRANO
Management: GEORGE LEYDEN COLLEDGE
RKO Building, Radio City, New York

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

LEAH EFFENBACH
PIANIST
Personal Representative: Sheila Harmell
Suite 701, 119 West 57th St., New York City

Virginia George
LYRIC SOPRANO—Concert, Oratorio and Opera
Personal Representative: Agnes Spence,
326 West 76th St., N. Y. C. ENdicott 2-4616

CARROLL GLENN
A BORN VIOLINIST . . . WORTH HEARING NOW
N. Y. World-Telegram *The New Yorker*
Mgt.: RAY HALMANS, 119 W. 57th St., N. Y.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St. New York City

Heard in the Studios

Ida Elkan

Recent recipients of certificates from Ida Elkan, author of Original Ida Elkan Ear-training, Sight-reading Piano Method, were Mrs. Frances Ballin, Roland Crean, Mrs. Aletha Greaves, Lillian Horn, Mrs. Jane Kahn, Carl Mullis, Mrs. Ida May Macy, Charlotte Oberkewitz, Mrs. Marian Rudley, Anne Sinkman, Mrs. Alice Shulman and Sophie Van Felix.

Miss Elkan has been engaged for lectures and concerts on tour next season. With I. Rudolph Katz, violinist, she will again present a series of violin and piano works in their New York studios.

La Forge-Berúmen

Ernesto Berúmen, pianist, gave the eighth in the series of musicales at the La Forge-Berúmen Studios, New York. Mr. Berumen's outstanding pianistic capabilities aroused the enthusiasm of the audience. He played with depth of musical and artistic feeling and with technical facility.

The ninth concert offered a miscellaneous program by several young artists. Ellen Berg (11 years old), Mabel Miller Downs and Carlotta Branzel, sopranos, were heard in songs and arias with Frank La Forge at the piano. The artists had been heard on previous programs and on this occasion maintained the high artistic standards established earlier. Paul Bosan, baritone, with the Balladeers, sang two groups of solos, one of the sacred compositions by Mr. La Forge and a miscellaneous English group. His rich, mellow voice gave great pleasure. Beryl Blanch offered excellent support at the piano. Katherine Bair, panist, pupil of Ernesto Berúmen, was heard in a solo group displaying style and finesse expected of Berúmen pupils.

K. B. N.

Grace Hofheimer

Grace Hofheimer, pianist, has recently removed her studio to the Columbia University section of New York. Miss Hofheimer's students have been active in concert and radio broadcasting this summer with many engagements this winter.

John Colville Dickson

Students of John Colville Dickson, New York and Cleveland vocal teacher, fulfilled many summer engagements. Ray Penn, baritone, appeared at Winona Lake, Ind.; Giuseppe Balestrieri, tenor, after several other appearances, is singing in Milwaukee; Ardelle Warner, contralto, was heard in several of the operas presented at Randall's Island, N. Y.; Luther King, tenor, spent the summer at the Berkshire Festival, gave a recital at Lakeside, Chautauqua and is now touring in the Middle West.

Caroline Overton

Caroline Overton, composer, conducted summer classes in New York in composition. Miss Overton received a post graduate diploma in theory and composition from the Institute of Musical Art of the Juilliard School recently. She has written many songs based on Negro melodies.

Ann Chenee-Bogumil Sykora Pupils Present Wanamaker Recital

Pupils of Ann Chenee, pianist and Bogumil Sykora, cellist, gave a summer recital in the Wanamaker Auditorium, New York. Patricia and Sheila Mattei gave two-piano numbers; piano solos were played by Sheila Mattei, Zona Goldenberg, Patricia Mattei, Naomi Plavin. Cello numbers were offered by Marias Malisoff, Manuel Bello and Winifred Cribier with Maria de Lurdes Bello, Eva Malisoff and Miss Chenee as accompanists. Arlen Abbey, contralto and the Edward MacDowell Trio of Joseph Padin, Manuel Bello and Maria De L. Bello also participated.

Rosenek Concludes Classes

Leo Rosenek held summer classes this year at Camden, Me., and also appeared in concert several times in Vermont. He returns to New York in the middle of this month.

ELIZABETH SIMPSON

Elizabeth Simpson has reopened her San Francisco and Berkeley piano studios for the fall season. Besides coaching young concert pianists, Miss Simpson offers a series of class courses as musical background for the student and teacher. These courses, all original with Miss Simpson, include training in solfege, scientific piano technique, musical interpretation, modern music, sonata analysis, and the art of teaching the young child and the intermediate pupil.

Miss Simpson's specialty is the preparation of pianists for concert playing. Last season artists from her studio were soloists with the Oakland Symphony Orchestra and the Young Peoples Symphony of Berkeley, and appeared in concerts and at clubs in San Francisco, Oakland and Berkeley.

Irwin Reopens Studios

Richardson Irwin, New York voice teacher, has opened his studios for the season. Mr. Irwin also is on the faculty of the Juilliard School of Music.

Schipa Opens Season in Opera at Seattle

Tito Schipa, operatic tenor, arrives in Seattle, Wash., by plane to appear that night (Oct. 6) with the San Francisco Opera. He will come from South America where he has been appearing in opera and concert. Schipa sings with the San Francisco Opera also in that city and Los Angeles and then joins the Chicago Opera. Following this he appears again with the Metropolitan Opera. According to Albert Morini, his manager, Schipa will also fulfill a tour of eight consecutive weeks.

Schmitz Holds N. Y. Master Classes

E. Robert Schmitz will conduct a master class for pianists and teachers of piano at the Hotel des Artistes, New York, beginning Oct. 1. The sessions will be held on Wednesday afternoons and Friday mornings.

Carter to Sing in Tyler

John Carter, tenor of the Metropolitan Opera, will sing in Tyler, Tex., Oct. 9 and 10. The tenor appears in cities of six states in October.

The Juilliard School of Music
130 Claremont Avenue New York City

HARRY KAUFMAN
PIANIST—ACCOMPANIST—COACH
For Information Address
1837 N. Grace Ave., Hollywood, Cal. Gladstone 1714

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 99th St.) New York

FRITZ MAHLER
CONDUCTOR
N Y A Symphony Orchestra
1697 Broadway New York City

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Riccardo Martin
TEACHER OF SINGING
9 Gracie Square New York City

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Management: Harry Zelzer
20 No. Wacker Drive, Chicago, Ill.

Maestro of "Belcanto"
Iwan Philippenko
200 West 57th St., New York City
Circle 6-4393

Pittsburgh Symphony Orchestra
FRITZ REINER, Musical Director
Edward Specter, Manager
913 Farmers Bank Bldg., Pittsburgh, Pa.

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg.
250 West 57th St., New York

ELISABETH RETHBERG
SOPRANO—METROPOLITAN OPERA
Personal Management Michael De Pace,
RKO Building, New York City

TITO SCHIPA
TENOR
Metropolitan and Chicago Opera Companies
Mgt: Albert Morini, 119 West 57th St., N. Y.

E. ROBERT SCHMITZ
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Gertrude Evans, 614 E. Seneca St., Ithaca, N. Y.
N.Y.C. Hdqtrs., Laura Nell Thrift, 25 Prospect Place
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

LEONARD SHURE
PIANIST
Exclusive Management: Annie Friedberg,
251 West 57th St., New York City

Helen Teschner Tas
AMERICAN VIOLINIST
Management: The Guild for Musicians
Steinway Hall, New York City

UNIVERSITY EXTENSION CONSERVATORY
THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC
1525 E. 53rd St. (A-218) Chicago, Illinois

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Leschetizky Association Being Formed in U. S.

Mrs. Walter Golde has sent out a call to former pupils of Theodore Leschetizky, who studied with him in Vienna "for two or more years," to assist in the organization of a Leschetizky Association, honoring the eminent teacher's memory and his "ever new principles and ideals of piano playing."

Among those co-operating are Edwin Hughes, Louis Finton, Mrs. T. Randall-MacIver and others. Mrs. Golde may be reached at 310 Riverside Drive, New York City.

Solon Alberti Returns from Transcontinental Tour

Solon Alberti, New York voice teacher, has returned from a transcontinental tour during which he conducted master classes in many important cities. He attended performances at the Memphis, Tenn., Open Air Theatre where the cast included some of his pupils.

Each summer Mr. Alberti conducts classes which in many instances are arranged by former pupils who are themselves teaching.

During the present season of the Memphis Open Air Theatre six of Mr. Alberti's pupils were heard and a seventh young artist, Rose Kriger, a pupil of Mrs. John Taylor of Memphis, has worked with Mr. Alberti both in Memphis and New York.

New Studio Reopens

The New Studio of Brooklyn Heights, directed by Anne Hull, Dora Herwig and Blanche Winogron, opens on Sept. 16 with classes and special courses in piano, theory, violin, recorder, viola and other instruments. John Jacob Niles opens the concert series in a program of folksongs. Scholarships again will be offered.

Sondra Bianca on Radio

Sondra Bianca, 10-year-old pianist, was re-engaged as guest soloist with the Radio City Music Hall Symphony Orchestra on Aug. 17 over the NBC Blue Network. She played the first movement and cadenza of Beethoven's C Major Concerto.

Angela Weschler Designs Courses in New Works

Classes designed to make students acquainted with new compositions, different methods of piano teaching, and active participation in chamber music performances will be established this season by Prof. Angela Weschler, pianist, member of the faculty of the New York College of Music.

Prof. Weschler and Dr. Felix Guenther last season presented a series of concerts featuring original works for piano duets over WNYC and also at the Brooklyn (N. Y.) Academy of Music.

Schuster Scholarship Offered by Philharmonic

A scholarship for advanced cello students providing study with its solo cellist, Joseph Schuster, is offered by the New York Philharmonic-Symphony Society. Applications will be received until Sept. 25 by Mr. Schuster in care of the Philharmonic at Steinway Hall.

ANGELA WESCHLER

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog. 114-116 East 85th St., N. Y. C.

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
817 W. 93rd St., New York Riverside 9-4890

IDA DAVENPORT
TEACHER OF VOICE
175 Riverside Drive, New York City
SChuyler 4-2462

PROF. ANGELA **WESCHLER**
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 171 West 71st St., N.Y.C. SC. 4-7678

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
St. Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

EDITH **MONTLACK**
PIANIST
Pers. Rep., Francis Merchant, 1977 B'way, N.Y.C.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

PHILADELPHIA CONSERVATORY OF MUSIC
Founded 1877
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

ALFRED **STOBBI-STOHNER**
TEACHER OF VOICE — ACCOMPANIST — COACH
200 W. 57th St., New York City Circle 6-6938

RAYMOND BAUMAN
PIANIST
Artist-Students Accepted
160 West 73rd St., N. Y. C. TRafalgar 7-6700

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

DANIEL SAIDENBERG
Conductor
Boosey & Hawkes Artists Bureau, Inc.
119 W. 57 St., New York City

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
APPLETON, WISCONSIN CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

An International Journal
MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada $6.50 Foreign, $6.50

SERGEI RADAMSKY
TENOR
Opera, Oratorio, Concert
Studio: 4 West 40th Street, New York City

RUDOLPH GRUEN
PIANIST—COMPOSER
CONCERT MANAGEMENT VERA BULL HULL
101 West 55th Street New York City

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill

SARAH GORBY
INTERNATIONAL FOLK SINGER
2025 Broadway, N. Y. C. SUsquehanna 7-9596

RENEE NORTON
MEZZO-SOPRANO
Concert—Opera—Radio
Suite 701, 119 West 57th St., New York City

MARIE LUVISO
SOPRANO
Mgt.: Wm. Neill, Inc., 119 W. 57th St., N. Y. C.
Learn to play the easy way
"EIGHT EASIEST WORLD PIECES"
Gina Valenti, 8 year old pianist who has appeared with N. Y. Philharmonic, was taught by this method.
$1.00 Postpaid—VALENTE STUDIOS—1695 Broadway, N.Y.C.

AUGUSTUS **OTTONE**
BASSO
Suite 708, 119 West 57th St., New York City

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-9066

ETHEL and OTTO **LUENING**
Room 701, 119 West 57th St., New York

MARIA HUSSA SOPRANO
CHICAGO OPERA—METROPOLITAN OPERA
Opera, Concert, Oratorio
7436 South Shore Drive, Chicago, Ill.

FIGUEROA MUSIC SCHOOL
Artists-teachers from Conservatories in Paris and Madrid. Piano, Violin, Viola, 'Cello, Chamber Music.
161 West 57th Street, New York. CI. 5-4362

Canada's Concert Audiences Grow

Montreal Enjoys Chalet Series

MONTREAL.—The Société des Concerts Symphoniques opened its popular concert season at the Chalet on top of the mountain, on July 3. The concerts this year were held on Thursday nights, rain or shine. The spacious hall in the Chalet constitutes a very good auditorium and, according to the weather, the concerts are given in or out of doors.

Inaugurated in 1938, the concerts received an immediate welcome when 2,000 persons were present at the first concert. Since then, crowds varying in numbers between 2,000 and 6,000 have followed the weekly concerts regularly and with increasing enthusiasm.

Guest Conductors Heard

Guest conductors for this summer's season were: Fabien Sevitzky, of the Indianapolis Symphony, July 3 and 10; Jean-Marie Beaudet, musical director of the Canadian Broadcasting Corp., July 17; Howard Barlow, Columbia Broadcasting System, July 24; Bernard Naylor, Ottawa conductor, July 31; Sir Ernest MacMillan, Toronto Symphony Orchestra, Aug. 7 and 14; and Désiré Defauw, newly appointed regular conductor for the 1941-42 season of the orchestra, on Aug. 21.

Illinois Wesleyan School of Music Has Large Enrollment

BLOOMINGTON, ILL.—For the past five years Illinois Wesleyan School of Music has been unable to accommodate all the students wishing to enroll. Some 200 undergraduate and graduate students in music are carrying on their work at the school, where a faculty of artist teachers is kept busy throughout the year.

The summer term, recently closed, was the largest in the school's history. Students came from Illinois and ten other states. A total of 49 Bachelor of Music and 17 Masters' degrees were conferred at the June and July commencements.

Illinois Wesleyan University School of Music has added to its faculty Dr. Robert Hargreaves as professor of music education and Margaret Admire as instructor in voice and dramatic art. Dr. Hargreaves has taught in high schools and colleges in Michigan and at the Eastman School of Music and is a specialist in wind instruments. Miss Admire has studied at James Millikan, Illinois State Normal, California and Illinois Wesleyan universities. During the past summer she has done advanced vocal work under Harold Hurlbut of Hollywood.

Blackstone Retires from Hart House Quartet

TORONTO.—Owing to ill health, Milton Blackstone, violist of the Hart House Quartet since its inception in 1924, has withdrawn from the organization. Mr. Blackstone's resignation is widely regretted, as he was a major factor in the quartet's activities for eighteen years. Allard de Ridder, violist, formerly of the Los Angeles Quartet, and for 8 years conductor of the Vancouver Symphony, will succeed him. The other members are James Levey and Adolphe Koldofsky, violinists, and Boris Hambourg, cello, the last also one of the original members.

OPPORTUNITIES

LARGE, ATTRACTIVE STUDIO, in soundproof building, midtown section, for rent, morning, afternoons or evenings. Reasonable rate for season to responsible musician. Grand piano. Address "F.J.W." care of Musical Courier, 119 West 57th St., New York.

ATTUNED TO MUSIC LOVERS' TASTES

THE BUCKINGHAM

Newly Modernized

57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Photo by W. Thomas McGrath

JESSICA DRAGONETTE BEING INDUCTED INTO CROW TRIBE by Indians at Sheridan, Wyo. Many of the Indians had never before seen the ceremony, which occurred before council fires in its entirety. The soprano was presented to Chief Max Big Man by Cordelia Big Man, who placed on her head the band of blue in which was beaded a golden-throated Western Tanager flanked with golden notes. She also received the eagle feather which princesses wear. Named "Singing Bird," Miss Dragonette then sang the Indian Love Call and From the Land of the Sky-Blue Water.

Mahler Leads New U. S. Works with NYA Symphony

An audience of 5,000 attended the NYA Symphony Orchestra and Chorus concert at Lewisohn Stadium on Aug. 18. Fritz Mahler, the director of music for the NYA Radio Workshop, conducted the young musicians in works by Mendelssohn, R. Strauss, Gould, Gershwin, Creston, and Wagner. Two of the pieces were written especially for the occasion—Morton Gould's A Song For Freedom (scored for chorus, orchestra and narrator), and Paul Creston's NYA Marching Song (for chorus and orchestra). Mr. Gould conducted his own work and Basil Ruysdael was the narrator.

A young piano soloist, William Schatzkamer, winner of an NYA competition, gave a brilliant performance of Gershwin's Rhapsody in Blue, and after being called back many times, he finally obliged his audience with an encore.

The concert was under the sponsorship of Mrs. Franklin D. Roosevelt, and Mayor Fiorello H. LaGuardia. The latter made a short address during the second half of the program.

R. K.

Rubinstein in Post-Season Concert at Robin Hood Dell

PHILADELPHIA. — An all-Tchaikovsky program, with the pianist Artur Rubinstein as soloist in the B flat minor Concerto and Eugene Ormandy conducting Symphony No. 5, was a special post-season musical treat at Robin Hood Dell on Aug. 11. The audience, which broke an all-time attendance record, was rewarded with a superb performance of the concerto by Mr. Rubinstein and an appealing reading of the symphony by Mr. Ormandy.

E. F. S.

Rare Concerto of Liszt Premiered

Erno Balogh gave what is believed to be the first hearing in this country of Liszt's concerto, "The Malediction," with the Radio City Music Hall Orchestra on Sept. 7, Maurice Baron, conducting. The work, in E minor, was published in 1915 by the Liszt Foundation. It was discovered among manuscripts after the composer's death. Mr. Balogh was a pupil of Bela Bartok, himself a pupil of Stefan Thoman at the Liszt Conservatory in Budapest. The latter, founder of the conservatory, was a pupil of Liszt.

Violin Scholarships Offered at New York College

Arved Kurtz, brother of Efrem Kurtz, conductor, and Edmund Kurtz, solo cellist of the Chicago Symphony, has joined the violin faculty of the New York College of Music, it is announced by Carl Hein, director. Two scholarships for study with Mr. Kurtz are offered by the College.

Richard Barnes in Cavalry Troop at Fort Riley

Richard Barnes, who with Charles Wilkes formed the duo-piano team of Wilkes and Barnes, is now a private in Troop A, First Squadron, at Fort Riley, Kan. He has written friends that his troop is trained to become part of the infantry or artillery.

Son Born to the Jaroffs

A son, Alexei Sergevich, was born on July 30 to Mr. and Mrs. Serge Jaroff. Mr. Jaroff, conductor of the Don Cossack Chorus, expects to become an American citizen this month.

Apartment to Sublease

171 West 71st Street, New York City. Retired opera singer's apartment to sublease; music permitted. Seven large sunny rooms with 3 exposures, (2 master bedrooms, maid's room, library, drawing room, dining room, kitchen, 2 baths), attractively furnished and containing many choice antiques. Inquire superintendent.

LOUIS J. HOLLANDER & CO.

CERTIFIED PUBLIC ACCOUNTANTS

175 FIFTH AVENUE

NEW YORK

Phone GRamercy 7-2976-2977

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

HANS BUSCH
STAGE DIRECTOR
Teatro Colon, Buenos Aires; Glyndebourne Festivals
Royal Opera, Stockholm; Theatre Monnaie, Brussels
Per. Rep.: W. Stein, 133 Fort George Ave., N.Y.C.

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

Elly André
VOICE
TEACHER OF FAMOUS SINGERS
243 W. 71st St., N. Y. C. TR. 4-8237

MILNE CHARNLEY
COACH—ACCOMPANIST
134 West 58th Street, New York City
Phone CIrcle 7-6065

OLIVER HERBERT
COACH-ACCOMPANIST
ORATORIO—SONG REPERTOIRE
50 West 67th St., N. Y. City TRafalgar 7-1788

LOLA FLETCHER
"A singer who teaches singing"
Opera Concert Oratorio
416 Fine Arts Building, Chicago, Ill.

NELSON SABIN
"A rich barytone voice"—*Newark Ledger*
Concert Management Milton Bendiner
Steinway Hall New York

JORDAN CONSERVATORY
OF MUSIC
Bachelor and Master's Degrees
Write for catalog INDIANAPOLIS, IND.

RUTH HEIZER
Contralto
COACH—ACCOMPANIST
627 Kimball Building Chicago, Ill.

JOHN A. HOFFMANN
TEACHER OF SINGING AND CHORAL CONDUCTOR
Director of Cincinnati Conservatory of Music

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

ROSALIE MILLER
SOPRANO
Authorized exponent of Esperanza Garrigue
SINGING SPEECH
128 Central Park South, N.Y.C. CIrcle 6-9475

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

Margaret Henderson Smith
SOPRANO
American Folk Songs in Costume
Suite 701 119 W. 57th St., N. Y. BO. 8-3012

FRITZI SIEBACH
ACCOMPANIST
825 Orchestra Building, Chicago, Ill.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9153

Dormagen Conservatory of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President Violin LOUIS ZANDER, Dean

MRS. H. H. A. BEACH
COMPOSER—PIANIST
Henry Hudson Hotel
353 West 57th St., New York, N. Y.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

CRYSTAL WATERS
VOCAL ARTIST — TEACHER OF
Radio, Screen, Concert, Opera Stars
Studio: 405 East 54th St., N.Y.C. VO. 5-1362

MILDRED HUNT *Flutist*
Studio: 117 W. 70th St., N. Y. C. TR. 7-9400

JOSEF WAGNER
PIANIST—COMPOSER
370 Central Park West, New York City
MOnument 2-3996

N. Y. Madrigal Society Award
Est. 1920, MARGUERITE POTTER, Founder
Auditions for Town Hall recital now being held
Studio 817, Steinway Bldg., N.Y.C. CI. 5-9531

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
WGN CONCERTS, Hollywood, Chicago, New York

DINO BIGALLI
CONDUCTOR—VOCAL COACH
725 Fine Arts Building Chicago, Ill.

FRANCIS **BUEBENDORF**
American Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
4271 Vireo Ave., N. Y. C. Tel. FAir. 4-1084

H. Walter HATSCHEK
COACH-ACCOMPANIST
FORMERLY VIENNA CONSERVATORY
Hargrave Hotel, 112 W. 72d St., N. Y. EN. 2-4800

Edwin McArthur
"The New Genius of the Conducterial Firmament."
(*Los Angeles Herald*)
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A concert never surpassed."—Hartford Times.
Transcontinental Tour—SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

ATTILIO POTO
CONDUCTOR
MASSACHUSETTS SYMPHONY ORCH.
198 Salem St., Boston, Mass. 119 W. 57th St. New York

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

YELLA PESSL
The Harpsichordist and Bach Interpreter
68 East 86th Street, New York
RHinelander 4-7056

GAIL KUBIK
AMERICAN COMPOSER

GEORGE **KELLER** NINO **BELLAFIORE**
BARITONE—Concert, Opera, Radio—TENOR
Personal Representative: J. Bellafiore
9002 Flatlands Ave., Brooklyn, N. Y.

ALEXANDER **NAKUTIN**
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 85th St., New York City
Tel. CIrcle 7-1093

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests. 125 East 65th St., New York City

Col. RICARDO de ESCAMILLA
presents ROMANCE OF OLD MEXICO
featuring GRETA RUBIO
Booking Season 1941-42—Redpath
Personal Manager—Bertha Ott, Chicago, Ill.

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY
of MUSIC and SPEECH
Central Office: 2218 Union Ave., S.E.
Grand Rapids, Michigan

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....
Canada, $4.50 Foreign, $4.50

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C.

ANDOR FOLDES
PIANIST
Richard Copley Concert Management
113 West 57th St., New York

Elizabeth Travis
PIANIST
Suite 701, 119 West 57th St., New York

ISABEL FRENCH
SOPRANO—TEACHER OF SINGING
Member of Faculty: New England Conservatory
2 Bellingham Place, Boston, Mass.

IDA FRANCA
OPERATIC SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City CIrcle 6-5490

ADELA LAUE
"a brilliant pianiste"
—*Baltimore Sun*
Management: Milton Bendiner, Steinway Hall, N. Y.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

Robert Macdonald
PIANIST—ACCOMPANIST
25 East Walton Street, Chicago, Ill.

IDA ELKAN
Originator of Ear Training—Sight Reading
Piano Method
SPECIAL COURSES FOR PIANO TEACHERS
903 Carnegie Hall, N. Y. C. CIrcle 6-2746

ANICETA SHEA
SOPRANO
Suite 702, 119 West 57th Street
New York City

MARJORIE **WILLIAMSON**
LYRIC SOPRANO—Opera-Concert-Screen
Mgt. W. Stein, 133 Fort George Ave., N. Y. C.

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

WANDA STADLER
CONCERT PIANIST—TEACHER
Specialist in readjustment of arms and hands.
251 West 87th St., N. Y. C. SChuyler 4-5275

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Har. 0500 CHICAGO CONSERVATORY Lin. 1227

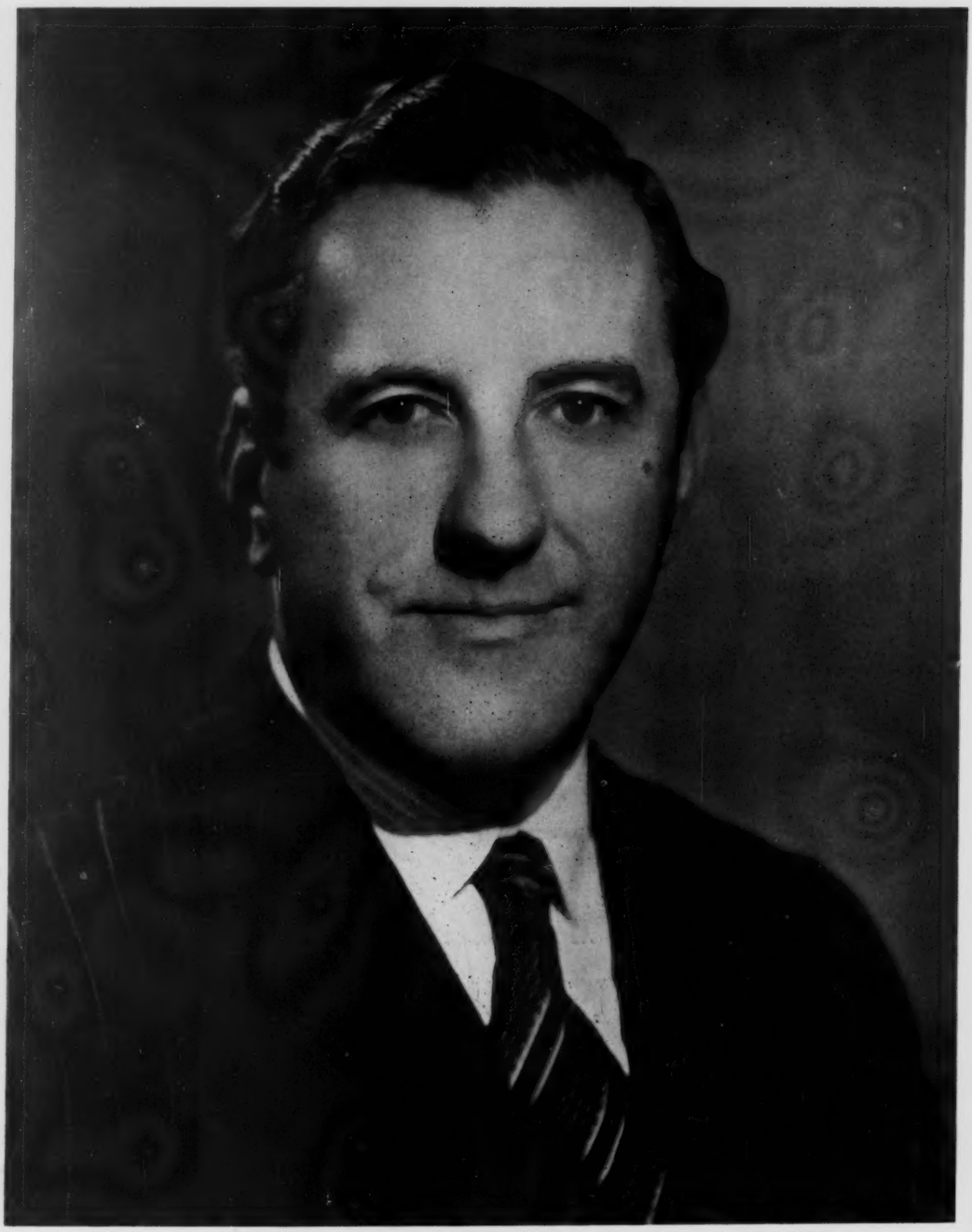
HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

DOROTHY SARNOFF
SOPRANO
Personal Representative: Josephine Vila, Inc.
119 West 57th Street New York City

BARRERE TRIO
BARRÈRE — BRITT — RAPPAPORT
Flute 'Cello Piano
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC



JOHN BROWNLEE

Engaged for Metropolitan, San Francisco and Chicago Opera, also Guest Radio Appearances

20 CENTS